



Historical Catalogue

of the Pictures at

Dampton Court Palace

By

Ernest Law.

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A Historical Catalogue of the Pictures
in the Royal Collection at
Hampton Court.



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With Notes,

Descriptive, Biographical and Critical;

An Account of the State Rooms;

And a few Illustrations.

By

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Barrister-at-Law.



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HE State Apartments are open to the Public every day in the week, except Fridays, throughout the year; the hours being from 10 in the morning until 6 in the evening, from the 1st of April to the 30th of September, both days inclusive; and from 10 till 4 during the winter months. They are closed on Christmas Day.

N.B.—They are open *on Sundays*, but not till 2 o'clock.

Every picture in the Hampton Court collection has two numbers attached to it—one a consecutive number, which is indicated by a label according as the pictures are for the time being arranged; the other a permanent registered number, which is painted on the picture itself, and which corresponds with that in the royal inventory. In the following catalogue the current number is prefixed to the title of the picture, while the registered one comes after it, and is printed in italic numerals enclosed in brackets.

Umbrellas and sticks have to be given up at the foot of the King's Great Staircase.

Visitors are required, for the general convenience, to pass from room to room in one direction only.

The last train back to town on week days is the 10.55, on Sundays the 10.15.

Visitors are earnestly requested to inform the author of any errors they detect in this catalogue, or of any suggestions they have to make.

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Plan of the State Rooms.



reface.



THE following Catalogue of the Pictures in the Royal Collection at Hampton Court Palace, was originally intended to form part of a complete guide to the whole Palace, with its historical reminiscences, and to all the works of art and objects of interest which it contains. It has been found advisable, however, chiefly on account of the size to which it has grown, to issue the catalogue first, leaving the other part to be published subsequently.

The want of a catalogue, such as that of the National Gallery, and those of most great public collections on the Continent, which should trace the history of the pictures, discriminate between the valuable and worthless, verify their claims to authenticity, and assign them to their real painters, has long been felt by visitors to Hampton Court, and has often been the subject of complaint in the public press.

This want the author has endeavoured to, in some degree, supply; and with this object, researches have been made among the old inventories of Henry VIII., Charles I., the Commonwealth, James II., Queen Anne, &c., and in the State Papers and other records, which have resulted in the identification of most of the pictures, and in fixing the time when they

came into the Royal Collection, and the names of the artists to whom they were originally ascribed. Every picture, also, has been subjected to a careful scrutiny, which has given further aid in their identification, by the frequent finding of Charles I.'s brand, old labels, and other marks, and has often determined the true artists by the discovery of their signatures.

For the assigning of the pictures to their most probable painters, all the old standard authorities, such as Vasari, Ridolfi, Lanzi, Descamps, Bal-kema, Michiels, Passavant, Waagen, Kugler, Walpole, Mrs. Jameson, and Stirling Maxwell, &c., have been consulted; but preference has, of course, always been given to the decisions of the critics of the modern and more scientific school—to the admirable treatises on Italian Painting by Messrs. Crowe and Cavalcaselle, and the special works on individual painters by Mr. C. C. Black, Mr. Wornum, Dr. Woltmann, Dr. Meyer, and Mrs. Heaton, &c. Besides this, the author has enjoyed the privilege of using, in the revision of his proof sheets, the Royal Catalogue, specially compiled for Her Majesty the Queen by Mr. Redgrave, R.A., late Surveyor of the Crown Pictures, and has thus been frequently enabled to add further confirmation to conclusions otherwise arrived at, to correct divers errors, and to give several interesting facts which had escaped his notice.

The author has also to acknowledge a special obligation to Mrs. Jameson's *Handbook to the Public Galleries*, a work which—though of much assistance in compiling these pages—has long been useless as a guide to the pictures, on account of the extensive re-arrangements, removals, and additions that have taken place at Hampton Court since it was published in 1842, and which is now to a large extent out of date, on account of the great advances made in recent years in the science of artistic criticism.

As a result of these researches, it is believed that something like a hundred errors in the current catalogue—some of them touching the most valued works in the gallery—have been corrected; and that about twenty historical portraits, which are wrongly named, the misnomers in some cases dating from the time of Charles I., have had their true names suggested; while some ten others, hitherto unnamed, have been, by the light of the investigations of M. Niel, Mr. Scharf, Mr. Franks, Lord Ronald

Gower, and others, in combination with the testimony of the old records, once more, after the lapse of centuries, acknowledged under their true titles.

In order to afford a permanent record of the Royal Collection, every picture has been described more or less in detail, according to its value, and the dimensions of upwards of 950 given; but in doing this it has not been thought necessary, except in the case of interesting works, to attempt the elaborate analyses of every piece so ably performed by Mr. Redgrave in the *Royal Catalogue*. With a view to illustrate the historical pictures in which Hampton Court is so remarkably rich, especially of the times of the Tudors and Stuarts, biographical notes and extracts from old writers have been added. Occasional notices are also given of the less-known painters, and especially of the several rare, but interesting, minor artists, whose only accessible works in England are to be found in this collection.

For convenience of reference, two alphabetical indices have been appended to the catalogue: one of the 250 painters whose works form the collection, with their dates, schools, and the numbers of their pictures in the catalogue; the other of the 200 historical portraits. A third index, giving consecutively the inventory numbers painted on each picture, with their corresponding current numbers in this catalogue, will ensure the identification of any picture, in the event of a re-arrangement taking place.

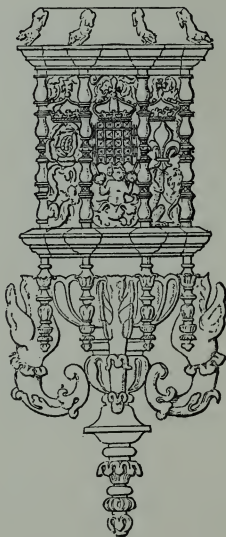
To assist hurried visitors in their inspection of the 1,000 pictures here, the more important ones are distinguished by prominent type. This, however, is not always to be taken as indicating artistic merit, for attention is thus directed to many pictures which are worthless as works of art, but interesting archæologically.

The author wishes to express here his hearty thanks for the ready assistance given him by all the officials connected with the Palace, and for the ample facilities afforded him on every side in his endeavour to render this book accurate and useful to the public.

In conclusion, he would earnestly request all those who are interested in art or historical antiquities, and to whom truth, even in the smallest

details, is dear, to point out to him any such errors as they detect in this book, so that, with their coöperation, it may some day become not altogether unworthy of the historic gallery of Hampton Court.

Hampton Court Palace, July, 1881.





Introduction.



Ampton Court has always been renowned as one of the chief treasure-houses of art belonging to the English Crown. Even in Wolsey's time, before he surrendered it to Henry VIII., the splendid treasures collected here excited the admiration of the foreigners whom he entertained so sumptuously. There were then, it is true, no paintings in the Palace, if we except an "ymage of the crosse paynted on a borde," and one or two altar-pieces in the chapel; but the beautiful stained glass that filled the mullioned windows, the exquisitely chased plate that loaded the carved oaken tables, the elaborately wrought lamps that hung amidst the delicate tracery of the Tudor roof, glittering with gold leaf, and especially the rich tapestries of silk and gold, the choicest products of the looms of Arras, Brussels, and Bruges, that shone resplendent in every room, are sufficient to testify to the artistic taste of the great Cardinal.

The scarcity of pictures was due to tapestries being then regarded as the chief decoration of the walls of houses, and to their being valued, doubtless on account of the enormous cost of their production, far above the works even of the greatest masters. Thus it is well known that Raphael's cartoons, after the tapestries had been worked from them, were considered to have served the purpose for which they were executed, and were allowed to remain uncared for, in a lumber room in Flanders, till Charles I. had the

good sense to buy them. And this estimate seems to have been maintained even after that time, for during the Commonwealth, though the cartoons were valued only at £300, and many other magnificent pictures on a similar scale, the ten pieces of tapestries of the "Story of Abraham," after the designs of Bernard van Orley, which are now hung in the Great Hall, were estimated to be worth nearly £9,000.

By 1531, however, we find that Henry VIII. had collected a few paintings in this palace, though evidently of no great value, being mostly decorative works by the second-rate Italian artists whom he had fixed at his court. Thus in his library he had five "tables" (that is, pictures on wood): one, "How Adam dylffed in the grownde;" another, "How Adam was droven owght of Paradice;" another of the "Buryenge of our Lord," &c., all by Antony Tote, better known as Toto del Nunciato, who received £1 6s. 8d. for each piece. About the same time Henry, who was emulous of the patronage bestowed on the arts by Francis I., and who had endeavoured to induce Raphael, Primaticcio, and other masters to visit England, was so fortunate as to secure Holbein as his painter. It is not within the scope of these cursory remarks to touch on anything that does not relate directly to the pictures at Hampton Court; we shall, therefore, not reiterate here the oft-told tale of the great master's coming to England, and of the relations between the King and his painter, but turn at once to the pictures attributed to him in this gallery.

First among these we should notice a very fine portrait of Henry VIII., which, though, according to the best criticism, not by Holbein, yet is in no degree unworthy of his pencil. It was apparently painted about 1536, when the King was about forty-six, and represents him holding a scroll, with the text from St. Mark, "Go ye into the world and preach the Gospel to every creature," an allusion to the authorization of Coverdale's translation of the Bible. The painter was probably either an Italian or a Frenchman, perhaps Girolamo da Treviso, and possibly Janet, to whom it is attributed in Charles I.'s catalogue.

Of the remaining twenty pictures or so to which Holbein's name is affixed, not more than six can, on the most liberal estimate, be regarded as having any claim to being works of his, while this number Dr. Woltmann would reduce even so low as two. Those which are almost universally considered genuine are the portraits of "Lady Vaux" and "John Reskymer," two fine specimens of Holbein's earlier period in England, for which the original drawings are now at Windsor. Next in importance to these are the interesting companion portraits of Erasmus and his printer, Frobenius, which date from the Bâle period, though some critics refuse to

acknowledge them as anything better than good old copies. They can unquestionably be traced back to the possession of the first Duke of Buckingham, for whom they were bought at Bâle in 1625, and there is good reason for believing that they are the identical ones that Holbein is known to have painted for Erasmus. When they came into Buckingham's possession they were hinged together like a diptych, and in this form they remained, till they got separated by being sold singly by the Commonwealth. The other Erasmus here, attributed to Holbein, is a copy by Cornelius Visscher, after Quentin Matsys.

Besides these portraits, there is a fine picture of "Mary Magdalen at our Lord's Sepulchre," which, if it be a genuine work of Holbein's, as many good judges believe, is of great interest, from being an almost unique specimen in England of a subject-piece by the great master. A neat little landscape of eight inches diameter, which is also ascribed to him, is more probably by Patinir or H. Bles.

Of the other pictures attributed to Holbein, the so-called "Will Somers," Henry VIII.'s jester, is not him at all, but is a work of the seventeenth century, probably by the Spanish painter Labrador, to whom it is assigned in the Commonwealth inventory; while the so-called "Portrait of Holbein by himself" is a portrait of a Knight of the Golden Fleece, by Hans Baldung, whose signature is inscribed.

It will be convenient to notice here a small and very interesting picture on panel of a man and his wife, inscribed with their ages and the date 1512. Within the last hundred years or so these portraits have received the title, "Father and Mother of Holbein, by Holbein," probably without any warrant at all, and certainly without any from tradition; for when the panel was bought in Germany by Sir Harry Vane and presented to Charles I., neither the names of the persons nor the painter were known. It is recognized, however, by all the most competent critics—Waagen, Wornum, and Woltmann—as, if not a work of the elder Holbein, at any rate a good specimen of the early Swabian school.

In reviewing the more striking pictures of the reign of Henry VIII. at Hampton Court, we should not neglect to mention those curious historical subjects, such as "The Meeting of Henry VIII. and the Emperor Maximilian," "The Battle of the Spurs," and "The Field of the Cloth of Gold." They do not, certainly, exhibit any very high degree of art, and their attribution to Holbein is an error too evident to require refutation, but the cleverness with which they portray the events, and the insight which they give us into the costumes and manners of those days, render them especially interesting to antiquarians; while their pervading spirit of vigorous

action, impulsive generosity, and proud patriotism, invest them with an enduring charm for all those who contrast with regret that age of chivalry and pageantry, with the succeeding period of atrabilious Puritanism, which stamped out so much of the joyousness and heartiness, so much of the poetic grace and beauty of old English life.

When Henry VIII. died, an elaborate inventory was compiled of all his goods, including his works of art in all the royal palaces. The book, which consists of two large folio volumes, is now in the British Museum, and in it we find a list of some twenty pictures placed at Hampton Court. Of these we can identify one or two as still remaining here, thus :—"A table containing a woman embracing a man, she having a dagger in her hand," is probably the "Lucretia and Tarquin," No. 235 in the following catalogue, attributed to Paris Bordone ; the "Table of the passhon of Criste, having two leevys, for an awter," *i.e.* an altar triptych, is perhaps the one ascribed to Lucas van Leyden, No. 106, one of the finest specimens of the early Netherlandish schools in the Palace ; and the "Table of the Busshopp of Rome, and the four Evangelists casting stones upon him," is doubtless No. 787, with which it exactly corresponds in description.

But by far the greater number and the most valuable were collected at Whitehall, where there were nearly 200 pieces of various sorts. For the full list of them, those interested in the subject may refer to Mr. Wornum's *Holbein*, and Mr. Scharf's article on the Royal Galleries in *Old London* ; but among them several should be noticed here as being among the most interesting pictures hanging on the walls of Hampton Court Palace. For instance, the "Table of Adam and Eve" is doubtless the very fine work of Mabuse now in the Prince of Wales' Presence Chamber, and described in Charles I.'s catalogue as an old Whitehall piece. By the same master, also, we have a curious picture of three children, which, misnamed by Vertue in his printed edition of Charles's catalogue as the children of Henry VII., has been shown by Mr. Scharf to be identical with the "Thre childrene of the Kinge of Denmarke" in Henry's inventory. While, likewise of the Flemish school, but considerably earlier in point of time, is the little "Table with the picture of the lady Margaret the Duches of Savoye," Charles V.'s aunt, which is still to be seen here on a screen opposite. We may notice also here an old Flemish portrait ascribed to Van Eyck, but no doubt really of the school of Memling.

Of the portraits of contemporary sovereigns, of which Henry VIII. had a pretty complete set, more are preserved at Windsor Castle than at Hampton Court ; but there was "A table of the Frenche Kynge, having a doublet of

crymeson coloure and a gowne garnyshed with knottes made like peerls," which we may perhaps recognize in the little half-length on panel of Francis I., No. 598 in this catalogue; while "The table of the Frenche Kynge, the Quene his wiffe and the foole standinge behynde him," is evidently identical with the curious picture which for at least 250 years has lain under the erroneous designation of "Francis I. and his mistress."

The short reign of Edward VI., which was in every way unfavourable to the production of works of art, is not represented at Hampton Court by a single picture—unless, indeed, we except the famous group of the "Family of Henry VIII.," in which the young Edward figures by his father's side, a picture which was probably not painted till this reign, and which is evidently a made-up piece. In recent times it has been ascribed to Holbein, though this was not the case in olden days, and there are cogent reasons for believing that it cannot be by him; for, artistic criticism apart, the inexorable logic of dates shows almost conclusively that Holbein, who, as we now know, died in 1543, could not have drawn Edward VI. at the age he is here represented. But it is nevertheless a good picture, and deservedly regarded as one of the chief treasures of the Palace. Perhaps the artist was Guillim Stretes, to whom also the portrait of the Earl of Surrey may be with much probability assigned.

The accession of Mary Tudor to the throne was an event as little auspicious for the arts as had been that of her brother. The record of additions made to the Royal Collection in her reign is almost a blank; and at Hampton Court we can scarcely point to a single picture of interest belonging to this period. We have, however, a small half-length portrait of her husband, Philip II., which is noteworthy as having been painted about the time of their marriage, and as perhaps being the identical one that he sent to her when they were engaged. It is a good picture, and is attributed to Sir Antonio More, whom Philip brought with him to England, and to whom he extended a liberal patronage.

Queen Elizabeth was far too practical a woman to have set any particular value on works of mere artistic genius, and far too parsimonious to have lavished any considerable sums on art or artists, even if she had possessed the taste for them. She was careful, however, to secure the services of several good portrait-painters, who had endless employment in representing the bejewelled Queen in every variety of fantastic attire, and accompanied with every flattering allegorical emblem. At the beginning of her reign, we find that her subjects, in their loyal eagerness to get likenesses of her, multiplied some that did not give her Majesty satisfaction, so that an order

was issued by the Privy Council that no one should presume to portray her features except "a certain special cunning painter." By this was meant either Lucas da Heere or Zuccherò. But previous to that, in 1563, Da Heere had painted the curious picture in which the goddesses Venus, Pallas, and Juno, are fleeing before the dazzling beauty, wisdom, and majesty of the Virgin Queen. Her age was then thirty-six; and it supplies us with one of the most pleasing portraits of her extant. She is stepping from the throne-room, looking every inch a queen, with the diadem of England on her brow, and her sceptre in one hand and the orb of empire in the other. Her magnificent dress, too, though overlaid with pearls and other jewels is in far better taste than was the case in later years.

Another fanciful picture of her here, of a somewhat later date, is the one in which she is represented in a forest, in a fantastic robe, with her hands on a stag, while on the trees are inscribed several enigmatical mottoes, and by her side is a tablet with some quaint verses. We have also two half-length portraits of her in the gigantic ruff and extravagant headdress, both covered with jewels, which she wore in the latter part of her reign. One of these is the latest known portrait of her, and represents her in her old age, when, as Hentzer tells us, "her face was oblong, fair, but wrinkled; her eyes small, yet black and pleasant; her nose a little hooked, her lips thin, and her teeth black."

At Hampton Court are preserved also some not very interesting portraits of the statesmen of her reign, of Walsingham, Leicester, Sir Nicholas Bacon, and Charles Howard, Earl of Nottingham, the hero of the Armada.

As belonging to this reign we ought perhaps not to omit to mention the portrait of Cornelius Ketel, by himself—a rare painter, who was in England for a few years, and who, when he returned to Flanders, took to painting with his fingers and feet; and the portrait of Lazarus Spinola, by Key, which is interesting as being by an artist of whom it is generally supposed that no specimen exists in any public gallery.

It will be appropriate also to notice here the two portraits in this collection of Elizabeth's rival, Mary Queen of Scots; one of no great value, being only a copy or adaptation made from an older picture for Charles I., but the other, of the very highest interest, being a work of François Clouet (Janet), and a favourite picture of Charles I., who kept it among his choicest treasures in the Cabinet Room. It was painted when the beautiful queen was in mourning for Francis II., in her "grand deuil blanc, avec lequel il la faisait très beau voir, car la blancheur de son visage contendoit avec la blancheur de son voile à qui l'emporteroit;" the pallor of her face, to which Brantôme here makes allusion, being particularly striking. The history

of this little picture is to be traced in the old records, and its authenticity is further confirmed by the existence of the original drawing in the Bibliothèque Sainte Geneviève. Close to her hangs the picture of her youthful husband, when dauphin, which is one of the finest works of François Clouet extant; and it is interesting to see them here close to each other as they hung in Ronsard's Chamber, when, after the untimely death of Francis, the gentle and disconsolate Queen left the sunny clime and the chivalrous court of France for, the inhospitable shore and the sour Calvinism of her own unsympathetic subjects.

With the accession of the House of Stuart to the throne of England, a new and splendid prospect dawned for the fine arts. Not that we can credit James I. with being much of a collector or a connoisseur, but it was in his reign, and at his court, that that taste for artistic treasures, and that enthusiasm for the beautiful, which the Italians happily designate as *the "virtue" par excellence*, first showed decided symptoms of arising in this country.

The first to set the fashion was Thomas Howard, Earl of Arundel, "the father of vertu in England" as he has been called, who sent his agents all over Greece and Italy, to collect the paintings and sculptures with which he stocked the famous gallery of Arundel House. Prince Henry followed his example, and his small but choice cabinet, several pictures from which are still to be found here, with his cypher behind them, formed the nucleus of his brother's great collection. The magnificent Buckingham also directed his versatile talents to cultivating the prevailing taste, and outdid all the rest by purchasing, for the then very considerable sum of £10,000, Rubens' gallery, which included, besides many of his own works, nearly a hundred masterpieces of Italian art.

But there were Philistines even in those days, to whom the arts were, if not abominations of Satan, at any rate "useless" trivialities. Gerbier, in a letter to the duke, observes of them:—"Let enemies and people ignorant of paintings say what they will, they cannot deny that pictures are noble ornaments, a delightful amusement, and histories that one may read without fatigue. I wish I could only live a century, if they were sold, to be able to laugh at those facetious folk who say it is money cast away for baubles and shadows: I know they will be pictures still, when those ignorants will be less than shadows."

Meanwhile King James confined himself to patronizing a few portrait-painters such as Vansomer, Mytens, and Jansen, who are well represented at Hampton Court. By Vansomer there are two portraits of the King,

one in a black dress, with his suit of armour discarded on the ground, the other in his state robes with the Banqueting House at Whitehall in the background; and two also of his queen, Anne of Denmark, in one of which she appears in her fantastical hunting costume—a green cut-velvet skirt, trimmed with red bows, a large lace collar, and a sugar-loaf hat of grey felt with a big red feather, placed on the top of a headdress of frizzled yellow hair. By Mytens there are a great many pictures here, among which the visitor should notice the fine half-length of himself, which Charles I. placed in his own breakfast room at Whitehall, and which in recent years has been erroneously ascribed to Vander Helst; also the admirable portraits of the Marquis of Hamilton and the Duke of Richmond, James I.'s favourites; that of the heroic Count Mansfeldt, whose depredations in the Thirty Years' War were the terror of the Catholics; and that of the chivalrous Christian of Brunswick, the champion of Elizabeth Stuart, in whose cause he lost his left arm. By Jansen we have a fine half-length of the Duke of Buckingham; and, perhaps, the full-length of the Queen of Bohemia, No. 765, may be also ascribed to him.

Charles I.'s romantic journey to Spain, barren as it was in a political point of view, had at any rate this one good result, that it confirmed and improved his artistic taste; and it was while Philip IV. was showing him over the splendid galleries of the Alcazar and the Escorial, resplendent with some of the most glorious works of genius that the world has ever beheld, that he first became imbued with the noble design of forming a collection which should be worthy of his historic kingdom. He soon had an opportunity of putting his project into execution, for while he was at Madrid the gallery of a Spanish grandee was sold by auction, and Charles made several purchases; and though he did not return to England with the wife whom he had gone in quest of, he brought back instead, as presents from the Spanish king, several magnificent pictures, among which was Titian's famous "Venus del Pardo," now in the Louvre, and doubtless also the portrait of Philip III. by Pantoja de la Cruz, now in the Prince of Wales' Drawing Room. The portraits of Philip IV. and his Queen, by Velasquez, also in the Hampton Court gallery, were sent to him at a later period. In commemoration of his trip to Spain, Charles ordered Parcellas to paint the large picture of the English fleet leaving St. Andero's harbour, which hangs in the Queen's Presence Chamber. It is an interesting and well painted sea-piece, representing the ships just under way, the "Prince," on board of which were Charles and Buckingham, in the van, with all their sails bellied by the breeze, and their streamers flying.

Soon after Charles's return from Spain, his accession to the throne gave him full scope for indulging in his artistic predilections. "We have never had a Prince in England," it has been truly observed, "whose genius and taste were more elevated and exact. He saw the arts in a very enlarged point of view. The amusements of his court were a model of elegance to all Europe; and his cabinets were the receptacles only of what was exquisite in sculpture and painting." His taste being once known, every one who wished to please him knew they could not do so more effectively than by offering him precious works of art. In this manner the royal collection received many valuable additions from ambassadors and others travelling abroad, and from foreign states; while the liberality and consideration with which he treated artists made them eager to place their services at his disposal. As Walpole says, "Charles loved, understood, and patronized the arts. Not having the fortune to find genius in painting among his own subjects, he called over some of the ablest masters of other nations—a commendable partiality to foreigners, as it tended to enrich and instruct his own country."

Of these, of course, the names of Rubens and Vandyck first suggest themselves. But Hampton Court is, alas! almost destitute in works of their pencils, the only picture by Rubens in the collection being a "Diana and her Nymphs reposing after the chase," in which Snyders painted the animals and still-life. It was originally painted for the Duke of Buckingham, and passed to the royal collection after his death. By Vandyck we have a portrait of his mistress, Mrs. Lemon, who lived with him at his house at Blackfriars, where the King, his courtiers, and the wits of the town, among them especially Mr. Endymion Porter—the man of fashion, and connoisseur and patron of art and literature, who was the particular aversion of the canting faction,—came down in their barges to converse with the great artist and taste of his prodigal hospitality. There are also by him a few sketches for portraits and an unfinished picture of "Cupid and Psyche," said to be the last he was engaged on. The large equestrian portrait of Charles I., of which there is a duplicate at Windsor, is certainly from his studio, but whether entirely by him, or partly by his pupils, is disputed.

The minor artists who enjoyed the King's patronage were very numerous. Among those whose works still remain at Hampton Court, we should notice particularly Gerard Honthorst, who spent a few months in England by Charles's particular request. His picture of Buckingham and his family, No. 58 in the catalogue, painted just before the duke's assassination by Felton, and that of Elizabeth Stuart, the "Queen of Hearts," whose favourite painter he was, are among his best efforts, if they are not his

masterpieces, in portraiture. The enormous canvas, representing "The King and Queen of Bohemia in the clouds, with the Duke of Buckingham coming to present to the King the seven liberal sciences under the persons of their children," which covers the whole of one side of the Queen's Great Staircase, is not so successful. Of those effects of candlelight for which he was chiefly celebrated abroad, and which earned him the appellation of "Gerardo dalle Notti," there are two fair specimens in the Prince of Wales' Presence Chamber.

Horatio Gentileschi was another foreign painter who came to England in this reign; and the favour he received from Charles may serve as an instance of the patronage extended to artists by that munificent monarch. He not only gave him a pension of £100 a year (equivalent to £1,000 now-a-days), and a present of £500 for the expenses of his journey, but furnished him a house "from top to toe" at a cost of over £4,000, and paid him large sums for his paintings besides. His "Joseph and Potiphar's Wife" was one of the pictures he painted for the King. His daughter Artemisia, who excelled him in portraits, was treated with equal consideration. The visitor will not fail to observe the spirited portrait of herself at her easel, painted for Charles I.

It will be unnecessary to notice in detail all the other foreign artists who enjoyed the royal patronage. We may instance, however, some eight pieces by Poelemberg, "the sweet painter of little landscapes and figures," and one in particular of the children of the King and Queen of Bohemia, "as if they came from hunting," painted at Rhenan, their hunting-box near the Hague; five or six architectural interiors by Stéenwyck; two little landscapes by Wouters; several copies and adaptations by Van Belchamp; and the curious picture of Charles and his queen Henrietta Maria, and their little son Prince Charles, and the similar one of his sister Elizabeth dining in public, by Van Bassen, as pictures not to be passed over in a survey of the royal gallery at Hampton Court.

But Charles, while thus generous to alien artists, was never backward in recognizing native talent when forthcoming. William Dobson, the excellent imitator and protégé of Vandyck, who with characteristic generosity recommended him to the King, and whom he succeeded in the office of serjeant-painter to his majesty, had an ample patronage extended to him. His portrait with his wife's, by his own hand, is over the door in the Public Dining Room. Another of King Charles's English painters was Francis Barlow, whose signature may be found on two pieces of birds and fish hitherto ascribed to Bogdane. And Peter Oliver, the miniature-painter, is a third native artist who is also represented here, not indeed by any of

his own exquisite miniatures, but in an admirable portrait of him by Hanneman, another of the King's painters, and an imitator of Vandyck.

Of the painters who flourished abroad during Charles's reign, but whom he did not succeed in attracting to England, there are in this collection some interesting specimens, of which a few are noteworthy on account of their rarity in England. Thus of Labrador, the Spanish painter of still-life, we have two or three pieces, though they have been heretofore incorrectly assigned to other painters; of the Jesuit Seghers there are two flower-pieces of great merit; of "Velvet" Breughel and of Paul Brill, several delicate little landscapes; of De Heem, some good still-life pieces; of Roelandt Savery, two characteristic little landscapes; of Mirevelt, among others, a charming portrait of "Prince Rupert as a boy;" and of Snyders, a vigorous "Hunt of the Wild Boar," "Dead Game and Fruit," "Dogs on the Scent," &c.

It was not only, however, by favouring contemporary painters that King Charles showed his love for the fine arts: he was bent above all on gathering together a series of the works of the great Italian masters, which, besides shedding a lustre on his reign, should serve to direct the style and refine the taste of the artistic spirit, then nascent among the denizens of his beclouded kingdom. With this object, he not only made several minor purchases, but became at one bold stroke the proud possessor of one of the finest collections of paintings in the world. This was the acquisition, in 1628, of the magnificent gallery of the Dukes of Mantua. The history of that transaction is now so well known, by the publication, in Sainsbury's *Original Papers*, of the letters of Daniel Nys, the King's agent in Italy, who negotiated the purchase, that a brief reference to it will suffice. Nys, it seems, first suggested the sale to the Duke, who was involved in war and in want of money; and knowing that he could count on the King's regarding the contract with no niggardly commercial eye, made such an offer that the Duke at once closed with it. The exact amount agreed on has not been ascertained, but we may gather from Nys's letters that it cannot have been much less than £80,000—the enormous (considering the relative value of money), but still inadequate sum, usually stated to have been paid. In this estimate we should probably include Mantegna's "Triumph" and the marbles, which formed the subject of a separate purchase afterwards for £10,500. (See page 256, where a detailed account of that acquisition is given.) Great was the astonishment and indignation of all the Princes of Europe, when they heard of what had been done, and how the invaluable treasures, which might have been theirs, were being shipped to England. And so clamorous did the people of Mantua become, that the young Duke Vincenzo, who had in the meanwhile suc-

ceeded to the ducal throne, would gladly have bought them back again at any price.

To refer in detail to what were the contents of that celebrated gallery would be foreign to the scope of these remarks; but this will be a convenient place to give a brief survey of the Italian pictures at Hampton Court, which were nearly all Mantua pieces, and which are the few that were saved from the depredations of the Roundheads. First among these, the pictures of the Venetian school, in which this collection is particularly rich, claim our attention. The series appropriately begins with the "Supposed Portrait of Giovanni Bellini," which if not by himself, as is sometimes doubted, is at any rate a fine and interesting specimen of one of his immediate followers. Giorgione's name is one which frequently occurs on the labels at Hampton Court; two being entitled, "Portrait of Giorgione, by himself," of which one can be identified as the same "dark painted man's head in a black cap, done by Giorgione, said to be his own picture" in Charles I.'s catalogue, though considered by the most trustworthy connoisseurs as scarcely equal to his powers. The same may be said of the "Shepherd with a pipe," and the "Venetian Gentleman," No. 158. While referring to Giorgione, we should note a charming "Shepherds' offering," sometimes said to be by him, but possibly by his imitator Cariani. Another exceedingly fine work, the portrait of a man with long black beard and hair, No. 114, though formerly attributed to Giorgione, and engraved long ago as a Titian, is presumably by Lorenzo Lotto. By that great master, at any rate, is the magnificent portrait of Andrea Odoni, for full two centuries believed to be Baccio Bandinelli, by Correggio. Dr. Waagen was the first to throw doubts both on the painter and the person represented, and his opinion, after being endorsed by Messrs. Crowe and Cavalcaselle, was proved to demonstration to be correct, a few years ago, by the discovery of the signature, "Laurentius Lotus. 1527."

In the same room are three very fine portraits by Titian: one called, but quite gratuitously, "Titian's Uncle;" another of a man in armour with his page, equally without warrant dubbed "The Marquis del Quasto;" and the third of a man with his fingers between the leaves of a book, known about fifty years ago as "Aretine," engraved two hundred and thirty years ago as "Boccaccio," and now called, but probably erroneously, "Alessandro de' Medici."—The portrait, No. 113, absurdly called "St. Ignatius Loyola," also attributed to Titian, is doubtless by Tintoretto, to whom it was unhesitatingly assigned by Waagen—a judgment curiously confirmed by Charles I.'s catalogue. Next to that hangs the beautiful "Holy Family with Tobit and the Angel," which can be identified as the Titian mentioned by Ridolfi as being, when he wrote, in the possession of Van Reynst. The small full-

length figure of Lucretia, No. 75, though it is placed too high for a good view, should not be passed over. Of the remaining ten pictures or so that bear Titian's name, a few are noticeable as good works of his followers.

Hampton Court also possesses some fair specimens of other Venetian painters of this period: such as the two large pieces by Bonifazio, "The Woman of Samaria," and "The Shepherds' Offering," which, though they had been assigned to Palma Vecchio, since James II.'s time, have recently been restored to the painter, whose name they originally bore. By Palma himself we have an exquisite little "Holy Family" with St. Catherine and St. John presenting a lamb, No. 115, in the King's Audience Chamber, which had likewise been misappropriated during the last two hundred years to another painter, Titian; though in Charles's catalogue it is found under the name of the earlier master, to whom modern criticism emphatically assigns it. Another "Holy Family" bearing his name, a replica of one at Madrid, is not so deserving of praise. To that scarce, and valuable master, Pordenone, three admirable portraits are ascribed, "A man with a red girdle," "A Knight," and a "Venetian Senator," of which the first two are almost universally held to be genuine, and the third usually so. The two interesting groups, one of "A Lady playing on the Virginals," and the other the so-called "Family of Pordenone," though for upwards of two hundred and fifty years ascribed to him, are now believed to be works of his kinsman and imitator, Bernardino Licinio.

The Veneto-Brescian school is represented by two characteristic works of Savoldo, until lately catalogued under Giorgione's name: one a warrior in armour, sometimes called "Gaston de Foix," of which there is a replica in the Louvre; and the other, hanging close to it, a "Holy Family," signed and dated by the artist, of which there is a counterpart in the Turin Museum.

Besides these, there are several pictures by Schiavone, which need not be particularized, and a fine "Portrait of an Italian lawyer," by Paris Bordone. While by the later Venetian masters, this gallery can boast of—besides minor works—two splendid masterpieces of Tintoretto, the "Nine Muses in Olympus," and "Esther before Ahasuerus;" and an excellent portrait of "A Knight of Malta," by the same hand. Specimens of Paul Veronese are few and uninteresting. Pictures by the Bassanos of course abound here, as in every collection. We may select for observation, from upwards of twenty others, the portrait of Giacompo, by himself, that of "A Sculptor," signed by Leandro, and "The Deluge," "The Glorification of a Saint," and "Christ in the House of the Pharisee," probably by Giacompo, the father. Another picture, No. 163, hitherto ascribed to Palma, is believed to be also by him,

and is especially interesting as a very fine example of his earlier style. Coming later still, we have several very large scriptural subjects by Sebastian Ricci, which are his best works, and show how successful were his imitations of Paul Veronese.

The other Italian schools are, in comparison, represented but slightly at Hampton Court. Of the school of Lionardo da Vinci are the "Infant Jesus and St. John," and "Flora" in William III.'s Presence Chamber; while to Luini are assigned, with much probability, the very pleasing "St. Catherine," No. 259, and the "Salome with the Head of John the Baptist," No. 241.

Whether the "Venus and Cupid," No. 300, in Queen Anne's Bedroom, is the original executed by Pontormo, after the design furnished him by Michael Angelo, is disputed; though it was authenticated, and bought as such by Queen Caroline, for £1,000. And whether the name of Andrea del Sarto can be correctly assigned to the fine "Portrait of a Lady," No. 70, and to the "Holy Family," No. 282, is equally doubtful. The genuineness of the charming "St. Catherine," No. 281, attributed to Correggio, is likewise suspected. But the two fine portraits of ladies, Nos. 174 and 306, are probably authentic works of Parmigiano. By Francia we have the beautiful "St. John Baptizing Christ," which is one of his finest works in England. It is curious to observe that this picture was discovered about forty years ago in the Palace lumber-room, where it perhaps had remained unrevealed since it came into Charles I.'s possession; at any rate, there is no record of it during the intervening period.

The name of Raphael, which had been so long connected with Hampton Court, no longer occurs in the catalogue: if we except the "Supposed Portrait of Raphael" which some critics believe to be a genuine portrait of him, by himself; others of him, but *not* by himself; others not of him, but *by* him; others neither *of* him, nor *by* him. But of his pupil, Giulio Romano, there are several works, among which are a copy after Raphael's "Madonna della Quercia;" several mythological pieces, with unequal claims to authenticity; the "Burning of Rome by Nero," the cartoon for which is in the Louvre; and a "Fortune," and a "Mermaid with her young." They must have been executed at Mantua, whence, about eighty years after his death, they came into King Charles's possession, with the tradition of being his authentic works. Of that valuable Ferrarese master, Dosso Dossi, two specimens will be found in the Second Presence Chamber, an injured, but admirable, half-length portrait of a man; and a "Holy Family."

Such are a few specimens, whence an inadequate idea may be formed of that splendid collection of masterpieces, which shone on the walls of King

Charles's palaces at Whitehall, St. James's, Somerset House, Greenwich, Nonsuch, Wimbledon, Oatlands, and Hampton Court.

Scarcely, however, had they been arranged and catalogued, when the head of the royal virtuoso rolled on the scaffold at Whitehall.

Having thus got rid of the monarchy, the Roundheads next set to work to dispose of the royal treasures. An inventory was accordingly made by order of the Parliament, with the appraisement of every possession of the murdered Sovereign; not only the matchless paintings and sculptures, the costly tapestries and superb jewels, but even the furniture, the curtains from the windows, and the coverlets off the beds were to be included in the sale. Everything that had belonged to the late Charles Stuart, or recalled the splendours of his Court; everything that bore the impress of art, or betokened the influence of refinement, was to be brought to the hammer to gratify the spite of the coarse and sour fanatics. To them the paintings of Raphael and Titian, the marbles of the antique world, and the tapestries of Flanders; the glorious gothic cathedrals, the baronial castles, and Tudor manor-houses were but works of worldly luxury and superstitious profaneness. And being totally destitute of that philosophic tolerance, which enables people to admire æsthetically what is repugnant to their religious and moral prejudices, they hastened to sweep it all away.

Besides selling Charles's gallery, they gave orders that Hampton Court should be pulled down, and the ground sold in lots by auction; and we hear of a man being hired at half-a-crown a day to break the painted glass in church windows! Similar zeal was displayed here, for we find a newspaper of the time recording, with evident glee, how "the superstitious images that were in the glass windows in the chapel" of this palace "were demolished according to the ordinance of Parliament, and order given for the new glazing them with plain glass,"—an order which, in spite of High Church revivals, remains scrupulously obeyed to this day. Another order, of a like nature, that "all such pictures as have the representation of the Second Person of the Trinity, or of the Virgin Mary upon them shall be burnt" was afterwards cancelled, in order that they might be sold to Popish Sovereigns—the cupidity that invariably attends upon hypocrisy, thus interposing to save to the world some of the noblest creations of human genius.

The sale lasted on and off from 1648 to 1653, the pictures realizing altogether £38,000, those at Hampton Court, which were 382 in number, going for £4,675 16s. Among these last are to be reckoned Mantegna's "Triumph of Julius Cæsar," which, though valued at £1,000, was saved

by the interposition of Cromwell. Several minor pieces also, though nominally sold to officers and servants of the household, to defray their wages, never left the walls of the palace, and have remained here ever since.

Thus was dispersed a collection which was perhaps the finest in the world. The chief purchasers were the Sovereigns of Europe; and the English tourist may now behold its spoils scattered through the galleries of the Louvre, of the Belvedere, of Dresden, and Madrid. A few pictures afterwards made their way back to the Royal collection, and several have, after many vicissitudes, found a permanent resting-place in the National Gallery; but the great bulk of those masterpieces left these shores never to return.

While such were the dispositions of those in power, it is not surprising that an artist should hardly dare to show his head. But as the disorders of the civil war became composed, and the Protector gathered round him something like a Court, a few portrait-painters found employment among the Parliamentary leaders, who, though they abominated art in general, were not free from the vanity of wishing to see themselves on canvas. Chief among these painters was Robert Walker, well known especially for his admirable likenesses of Cromwell. A very good portrait of himself is in the Public Dining Room. Lely, so successful afterwards in another line, also drew a portrait of Cromwell.

With the return of the Stuarts (in illustration of which event the visitor may observe the curious Dutch painting of Charles II. embarking from Holland), the prospects of art showed some sensible improvement. But the times were not favourable for any decided revival. The traditions of the followers of Vandyck, from whom a genuine English school seemed at one time about to arise, had been lost in the gloom of Puritanism; and the incipient native taste for the refined and the beautiful, which the unhappy Charles had laboured so assiduously to foster, had fled with the exiled cavaliers, who, when they returned to their native land, brought back instead the vulgar extravagances and meretricious trivialities of the French style. Nevertheless, some efforts were made by Charles II. to gather together the scattered remnants of his father's artistic treasures. For this purpose commissioners were appointed, who succeeded in recovering by purchase or compulsion a few good pictures, though most of the best had gone far beyond their reach. At the same time, the States of Holland paid the restored monarch a graceful compliment, by purchasing and presenting him the collection of a Dutch virtuoso, Van Reynst, who had been a large purchaser at Charles I.'s sale. Several of the finest pictures now at Hampton Court formed part of the "Dutch Gift" as it was called.

But in truth the merry monarch and his courtiers cared little for the fine arts, except as far as they would minister to their frivolous and licentious fancies. Their aspirations were confined to securing a painter who should faithfully portray the society in which they lived. Such a painter they found in Lely, who readily turned from drawing the harsh features of the sturdy Commonwealth men and depicting the warts on Cromwell's nose, to the more congenial occupation of transferring to glowing canvas the sensuous contours, and the languorous expressions of the frail but beautiful nymphs of that voluptuous Court. One of his first performances in that line, was the painting of his famous series of "Beauties," whom we can now see altogether here, as they must often have been assembled in old days in the Presence Chamber. The imperious Lady Castlemaine, with her disdainful lips, her dark flashing eyes, her rich black hair; the transcendently beautiful Miss Stewart, with her figure of ineffable grace, and her face of entrancing loveliness; Mrs. Hyde, with her half-closed eyes melting in a dreamy tenderness; Lady Falmouth, with her cheeks purpling with the blushes that suffused her lovely face at the slightest word. Here, too, we can see the famous Mrs. Middleton, the great "professional beauty" of those days, whose picture was painted over and over again by all the fashionable artists, whose engraved portraits, in every attitude and under every guise, were sold all over the town; who was followed by a crowd whenever she walked in the park, who drew every eye upon her when she went to the play, and who even created a flutter of excitement when she came to church, as honest Pepys faithfully records. Here also are the two Miss Brookes—"toutes deux faites pour donner de l'amour et pour en prendre"—one afterwards Lady Whitmore, and the other the unfortunate Lady Denham; and above all we can gaze on Lely's masterpiece of portraiture, the picture of the matchless Comtesse de Grammont, "La Belle Hamilton," whose delicately-moulded features, beautiful neck, dear little mouth, and brilliantly-expressive eyes will be celebrated through all time in the charming pages of De Grammont.

Besides one or two more portraits by Lely, among which should be observed that of Anne Hyde, Duchess of York, there are a few beauties by other painters: the Duchess of Portsmouth, with "her childish simple baby face," as Evelyn observes, by Varelst, and the modest and gentle Mrs. Knott, that "soft, believing, inexperienced maid," Miss Lawson, and the beautiful Duchess of Somerset, by Wissing. The visitor will also take particular notice of the splendid portrait of Lady Byron, as St. Catherine, which, though sometimes supposed to be by Huysman, can now be proved to be by Lely.

As also belonging to this reign, the interesting picture of Lacy the actor in three characters, by Michael Wright, whose masterpiece it is accounted to be, should be mentioned ; while of the other painters patronized at Court, two excellent pieces of still-life by Roestraten, and a good landscape by Jan Looten should not be passed over. As to Danckers, Genaro, Varelst, Edema, Griffiere, &c., Hampton Court rejoices in only too many of their insipid works.

Charles II., at the same time, made several second-rate additions to the Royal Collection, chiefly of contemporary Dutch artists. To him we owe, among many others, the interesting specimen, No. 66 in the catalogue, of that little-known painter Jacob de Bray ; also the portraits of a " Jewish Rabbi " and " A Lady," by Rembrandt ; an admirable sketch of Frans Hals ; a characteristic piece of " Musicians," by Peter de Hooze ; several small pictures by Teniers ; a good landscape by Wynants, and two charming ones by Swanevelt : flowers by those rare painters Maria van Oosterwyck and Withoos ; poultry by Hondecoeter ; still life by De Heem and Kalf, and game by Van Aelst and Weeninx ; and a few mediocre pieces by Wou- verman, Slingelandt, &c.

James II.'s short and turbulent reign was almost entirely barren of artistic results. When Duke of York, he had, in his capacity as Lord High Admiral, employed Lely to paint a series of portraits of admirals ; and the great marine painters, the two Vandeveldes, executed for him several pictures of " Sea-Fights " in celebration of English victories over the Dutch. But except for these, which were added to the Royal Collection when he ascended the throne, and which may still be seen in these rooms, we can scarcely point to a single work of art of any merit acquired by him. The sea-pieces, however, are interesting ; especially a series of five, apparently representing the various stages of the battle of Solebay, with the burning of the Dutch fleet by night. These, and a few similar pictures, were probably drawn by the elder Vandevelde, who attended the engagements in person, but " put into colours " by his son, the greater artist of the two.

The portrait of his second wife, Marie Beatrix d'Este, by Kneller, in William III.'s Presence Chamber, has an interest as having been painted at the time of the marriage of his daughter to the Prince of Orange, in compliment to whom she is represented with an orange tree. There are also two other portraits in the same room of the Prince and Princess of Orange, which are noteworthy as probably those painted by Wissing expressly for the King, and sent over from Holland.

But these family amenities were soon to be disturbed ; and the next

event celebrated in this gallery is the coming of William of Orange to take possession of his father-in-law's throne. In one picture we see him taking leave of the Dutch States, affectionately embracing one of his friends, while stretching far away into the horizon is the fleet with which he is about to set sail, and close by the boat with the famous red flag, inscribed with the words : "Protestant Religion and Liberty." A companion-piece shows his landing at Torbay.

The contributions of William III. to the Hampton Court Collection are pretty well summed up in the name of Kneller. One of his first commissions was to paint the "Beauties of Hampton Court," a series which, though executed in imitation of Lely's, falls far below it in interest and value. They were originally hung in "The Beauty Room," used by King William as a private dining room, and now the Ball Room of the residents in the Palace. They were moved about sixty years ago to their present position in the Presence Chamber, under which head they are noticed in detail at page 10.

Kneller likewise painted for the King the large allegorical picture of his landing in England in 1697 after the peace of Ryswick, welcomed by Neptune, Peace, and Plenty, and trampling on the emblems of war. Another of his performances is that of Peter the Great, painted about the same time, when he was on a visit to England. It is one of the best portraits of the Czar, with "his stately form, intellectual forehead, piercing black eyes, and Tartar nose and mouth." The portraits of Locke and Newton, which are among his masterpieces, if such a word can be applied to any of his works, claim the visitor's notice.

Of John Riley, according to Walpole, "one of the best native painters that has flourished in England, whose talents while living were obscured by the fame rather than by the merit of Kneller, and depressed since by being confounded with Lely," we have a good specimen in the portrait of Mrs. Elliott, No. 372.

The portrait of Robert Boyle, No. 843 in this collection, is almost a solitary specimen of Frederick Kerseboom, an indifferent German artist, who was in England in this reign.

Among the many other minor painters, we should not omit to mention the names of Rousseau, who painted many decorative pieces for William III.'s new state apartments at Hampton Court, and Baptiste, the great flower-painter, of whom more than twenty pieces are collected here.

If the preceding reigns had not been favourable to painting, what shall we say of those of Queen Anne, George I., and George II., when art

touched the lowest depths of degradation? An idea of the taste of that time may be formed by glancing a moment at some of the flaring and hideous canvasses in the back rooms of the apartments, that seem hung up as warnings of all that a picture ought not to be. Of real interest there is scarcely anything belonging to this period. We may mention, however, the portrait, No. 521, of George I. by Kneller, as the one that inspired Addison to write his glowing eulogium on the painter; and "The Family of Frederick Prince of Wales," by Knapton, as having some historical value.

An excellent little sea-piece by that good marine painter, Monamy; "The Colosseum," by Canaletti; and two pretty little Watteau-like pictures, inscribed by an unknown painter called Longhi, should not be passed over in a survey of the art of this epoch.

The influence exerted by George III. on art was of a very ambiguous kind. He seems to have been sincerely anxious to further its cause, and to encourage and reward merit when he thought he perceived it; but he was totally incapable of distinguishing the good from the worthless. Thus it was, that while he lavished a most generous patronage on Benjamin West, Gainsborough and Reynolds were almost ignored. His contributions to the collection here are therefore more numerous than edifying. For an account of West and his vapid and uninteresting paintings, both portraits and historical subjects, which are now placed altogether in Queen Anne's Drawing Room, the reader is referred to page 100. Another of his favourite painters was Sir William Beechey, whose masterpiece, such as it is, of the King with the Prince of Wales and the Duke of York reviewing the Tenth Hussars, is now here.

To George III. we are also indebted, among others, for a fair portrait of Lord Hutchinson, by Philips, and a very good one of Gentz, the famous Austrian publicist, and several "Sea-Fights" by Paton, Pocock, and the two Serres. Gainsborough was occasionally employed at Court to paint portraits. Of those he executed for the King we have two of Hurd, Bishop of Worcester, in the Public Dining Room. But his best works here are the two admirable portraits in the same room of Fisher the Composer and of Colonel St. Leger, which rank among his masterpieces. In the first we see all the thought and soul of the man of genius; in the other, the supercilious inanity of the languid dandy.

With the death of George III., the list of additions made to the Hampton Court collection may be said to close; for though many pictures have been

removed here since that event, they had all been acquired by the Crown at a date anterior to the accession of George IV.

At that time the pictures were pretty much as they had been left by William III., who had about 200 pieces in these rooms; and they had remained undisturbed since the Court finally left Hampton Court in 1763, on the accession of George III. The public were then admitted in batches, and walked round the rooms attended by the housekeeper, who pointed out the pictures with a long stick, calling out, at the same time, the roll of names in a loud voice, to the awe-stricken visitors. They seem to have been pretty equally divided between Raphael, Giorgione, Titian, and Holbein.

But in the reign of William IV. considerable changes were made, and a great many pictures from Kensington Palace, Carlton House, Buckingham House, and Windsor Castle, some of them of great beauty and interest, but many of them little better than rubbish, were sent to swell the contents of Wren's Palace. At first, scarcely any attempt was made to arrange or classify them, so that when Her Gracious Majesty the Queen, in the first years of Her reign, gave orders for the free admittance of all Her subjects, without any restriction, to Hampton Court, the thirty-two rooms of the state apartments exhibited a strange heterogeneous conglomeration of a thousand pictures of every value, of every period, and of every school, hung up anyhow and anywhere, just as they came.

Since then, it need not be said, vast improvements have been made; and though fault is still found with the way the pictures are hung, something like a systematic arrangement has been adopted, and partially carried out. Much, however, still confessedly remains to be done, and there is every reason to anticipate that this will not be long delayed. At the same time, it is necessary to remember that the rooms in which the pictures are now crowded—for they are many too many for the space available—were never built as picture-galleries; and it would be a task of the very greatest difficulty, even for the most skilled in such matters, to arrange every picture according to its period and school, and yet so that each might be seen in a sufficient light. As it is, however, it is not to be denied that many pictures of great beauty are commonly passed over on account of the obscurity in which they are hung; and visitors, who are fortunate enough to come at those rare times when a strong sunlight illumines the principal galleries, often express their surprise at finding the pictures so superior to what they appear, when viewed under the normal conditions of our climate.

Nevertheless, taking all things into consideration, there are few places of

historic interest, and certainly none within reach of the Londoner, which can be seen with such ease and freedom as Hampton Court. It labours, it is true, under the disadvantage attaching to every public gallery, that its treasures have to be inspected in a crowd, and at the very moment we would fain forget the sights and sounds of this nineteenth century with all its works and pomps, musing awhile on the poetic past amid the glorious creations of the Italian masters, the fascinating productions of the Dutch and Flemish painters, and the quaint representations of the thrilling events of old English history, or communing in spirit with the sturdy warriors, high-minded statesmen, and beautiful and interesting women of the days gone by, our ears are assailed by some snobbish allusion of Mrs. Ponsonby de Tomkyns, some utterly intense criticism of Maudle and Postlethwaite, or some vulgar witticism of 'Arry or 'Arriet.

But if those to whom the voice of the cockney is not the most melodious of music, and who come here not for the sake of "doing" the place, but to really enjoy it, would arrive in the morning, before the midday trains have disgorged their crowds of heedless sightseers, they will be able to view the Palace under every circumstance of advantage. They will then be able to see the best pictures under more light than they have at any other time of the day; and they may wander undisturbed through rooms quite still and nearly empty.

It is only at such times as these that we can fully appreciate the solemn charm, which invests these grand historic galleries, for two centuries unaltered, and for 120 years untenanted, save by the pictures of departed heroes, who look down from the walls.

But at other times, when the Palace is thronged with spectators, and we are led to think of the ten million visitors who have passed through the state rooms, since they were open to the public, other feelings will arise; and uppermost among these will be one of gratitude to Queen Victoria, by whose considerate generosity all Her people are freely admitted to the beautiful Home of Her ancestors at Hampton Court.





King's Great Staircase.

THIS staircase, which is the principal approach to William III.'s State Rooms, was designed by Sir Christopher Wren, and finished about the year 1700. Its decoration—so meretriciously magnificent—is a good specimen of that gaudy French taste which was first imported into England by Charles II. and his courtiers, and finally triumphed in the reign of William and Mary over our less pretentious, but purer and more picturesque, native style. It is 43 feet long, by 35 feet wide, and about 40 feet high.

The Painting of the walls and ceiling was executed by Verrio, who at first refused to serve William of Orange at all, on account of his politics and religion, but at length condescended to work for him here; though he painted this staircase "as ill," says Walpole, "as if he had spoilt it out of principle." Perhaps the King thought so too, for we find Verrio complaining to Queen Anne that, though he had promised him £1,800 for this ceiling and one in the little bedchamber, he had only received £600, and that he was reduced to great extremity.

But Verrio, though always most handsomely paid for what he did, receiving from Charles II. as much as £8,000 for his painting at Windsor alone, seems to have been usually hard up. On one occasion in the Presence Chamber at this Palace, when he could not approach the King, he called out loudly to him for more money. Charles smiled, and said he had but lately ordered him £1,000. "Yes, Sir," replied he, "but that was soon paid away, and I have no gold left." "At that rate," said the King, "you would spend more than I do to maintain my family." "True," answered Verrio, "but does your majesty keep an open table as I do?"

His performances were in his day held in very high estimation. Evelyn thought "his design and colouring and exuberance of invention are comparable to the greatest old master, or what they do in France;" while others grew so enthusiastic that they gave vent to their feelings in verse :—

"Great Verrio's hand hath drawn
The Gods in dwellings brighter than their own."

His fame, however, was short-lived, and Pope's couplet :—

"On painted ceilings you devoutly stare,
Where sprawl the saints of Verrio and Laguerre,"

has given the cue to all criticism since.

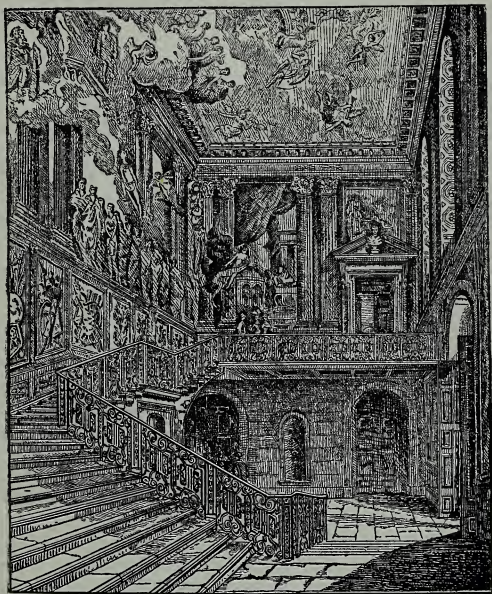
This staircase displays in a startling degree the tasteless exuberance of his pencil : Gods and Goddesses, Nymphs and Satyrs, Muses and Bacchanalians, Virtues and Attributes, Zephyrs and Cupids, Æneas and the twelve Cæsars, Julian the Apostate with Mercury as his secretary, Juno and her peacock, Romulus and the wolf, Ganymede and the eagle, Hercules with his club, all jostle one another in amazing confusion, in inconceivable attitudes and wonderful attire, floating on clouds, sailing between columns, and reclining beneath canopies of rainbows, flowers, and Zephyrs' heads.

The North Wall is on the left as you enter. Just above the wainscot, in the middle, is Flora and opposite her a Nymph or Fortune, with a cornucopia ; behind them are Cupids and Iris, and a table with large brass plates, vases, fruits, and flowers ; and on both sides are River Gods and Nymphs, seated on reeds, and pouring water from their urns. Above them, poised on clouds, is Ceres, attended by Cupids, with a wheatsheaf in her left hand, and pointing to loaves of bread with her right ; above her is the god Pan with his unequal reeds ; and still further up, on the cornice, are Apollo and the Nine Muses, playing on various musical instruments.

The Ceiling represents the Banquet of the Gods. Jupiter and Juno are seated at table, attended by Ganymede riding on the eagle, and by Nymphs who hand nectar and ambrosia ; behind them are Juno's peacock and one of the Parcæ ; while above them are an arc with the signs of the Zodiac, Cupids scattering flowers, Fame blowing her trumpet, and Zephyrs' heads breathing soft airs. Below are the other Gods and Goddesses banqueting : to the left Venus and Mars, to the right Neptune, and the rest in the centre.

The East Wall, which is opposite the entrance, is painted in continuation of the subject on the ceiling. Just below the cornice, to the left, is Bacchus with his left hand on the head of Silenus, mounted on an ass, and pushing him down. Above, in the centre, is Diana reclining on her crescent. Below is a marble table supported on two-headed eagles, with wings dis-

played, themselves resting on clouds. Below is Hercules, with his club, and also a winged figure of Peace, with an olive branch ; near her is Æneas, standing. He is pointing to the middle, where are seen the twelve Cæsars, amidst whom is the soothsayer Spurina. Above them is Romulus, with the wolf, while to the right the Genius of Rome hovers over them.



The South Wall shows a man (Julian the Apostate?), seated at a table, and turning round to Mercury. This composition is engraved by Gravelot in *Apelles Britannicus*. Close to the door into the Guard Chamber, on the left-hand side, is the signature : "ANT . VERRIO . FEC."

The lower part of the walls is formed into panels, painted in monochrome with emblems and trophies of war. Over the door is a bust of Venus.

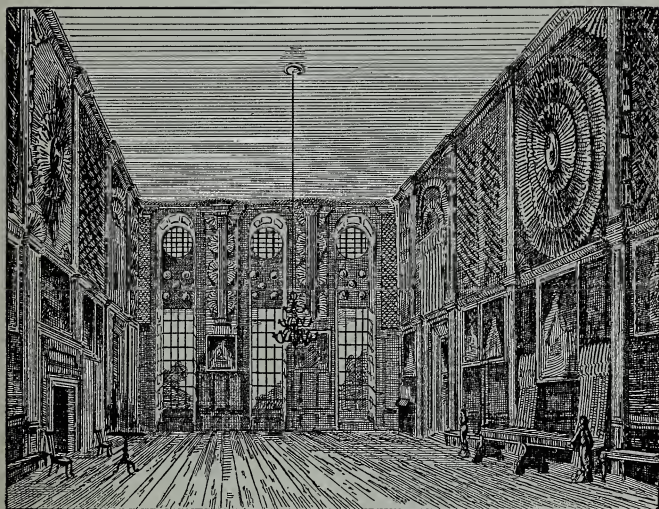


King's Guard Chamber.

THIS room, one of the finest of the suite, being $60\frac{1}{2}$ feet long, $37\frac{1}{4}$ feet broad, and 30 feet high, is curiously decorated with old arms; they were so arranged by a common gunsmith, named Harris, for William III. Harris had decorated the Guard Chambers at the Tower and Windsor in this fashion, and Sir Christopher Wren, in his estimate laid before William III., suggested a like arrangement here. The author of "*Apelles Britannicus*," 1740, says that Harris received a pension from the Crown for his ingenuity. The arms are nearly 3,000 in number. Facing the door are three trophies of five drums, each fixed between the upper circular windows of the half-story and the lower windows. The lower part of the other walls are panelled with oak to about 15 feet high; the upper part is divided into sixteen compartments, flanked by oak pilasters. In these compartments are trophies of muskets, pistols, pikes and bayonets, ingeniously arranged in stars, chequer-work, circles, and ovals; in the centre of some is Medusa's head, of others Jupiter's thunder, and other devices. Over the fireplace are William's arms, cypher, and crown, all carved in walnut wood; opposite the fireplace are eighteen halberts for the Yeomen of the Guard, who used to sit here in old days.

The panel door, to the left of the fireplace, opens into a small room called by Wren "*The Smoaking Roome*." The door in the opposite corner leads on to the "*Beauty Staircase*," which itself goes upwards to the top story, and downwards to the "*Beauty Passage*," and "*Beauty Room*."

The two fine wrought-iron screens recently placed here belonged to a series of twelve which were formerly in the gardens; one still remains in its original position, the rest are now at the Bethnal Green and South Kensington Museums. They are considered to be among the choicest specimens of English wrought-iron extant. It seems a pity, however, that they



The King's Guard Chamber.

were ever moved from where William III. had placed them; the two before us, though exquisitely beautiful in themselves, are out of place here, and disfigure the room.

From the windows here the visitor has a charming view of the Privy Garden, with its old-fashioned yews; its tropical plants, the remnants of Queen Mary's collection; its terraces and banks; and particularly Queen Mary's Bower. To the right is seen the old Pond Garden and the Banqueting House.

The Pictures.

- 1 Bringing in Prisoners and Wounded (17) RUGENDAS.

This and Nos. 2, 3, 4, 8, 12, 19, and 23 represent scenes from Marlborough's campaigns in the Netherlands. Waagen considered them "very well composed, but of a decorative character of execution." They were removed here from the Guard-room at Windsor. Rugendas was a native of Augsburg; he died in 1742. Military events formed his particular study. Each picture is 3 feet 9 inches high by 6 feet 4 inches wide.

- 2 Foraging Party going out (16) RUGENDAS.

- 3 Entry into a Town after a Battle (14) RUGENDAS.

- 4 Besieging a Town (13) RUGENDAS.

- 5 Admiral Lord Anson (19) BOCKMAN.

Anson was a victorious Admiral in the reign of George II. His greatest exploit was the capture in 1743 of the Spanish Galleon "Manilla," which had on board a cargo valued at £313,000.

This portrait is by Bockman, by profession a mezzotint engraver, who was in England about 1745. Other pictures in this room bearing his name are copies from the originals painted by Kneller for James II., and by Dahl, a Swedish painter, for William III. They were formerly here, but in 1835 were presented to Greenwich Hospital by William IV.

- 6 Admiral Sir Thomas Dilks (9) BOCKMAN.

This is the hero of a brilliant action in Cancelli Bay in 1703, when a small English squadron attacked a fleet of forty-three French merchantmen with three men-of-war, and captured them all.

- 7 Sir John Lawson (1052) SIR P. LELY.

Three-quarters length, turned to the left; his left arm resting on the muzzle of a gun, his right holding a truncheon. He wears a buff coat with silver embroidery and a cuirass. He has long hair. On canvas, 4 feet 2 inches high by 3 feet 4 inches wide.

He rose from the lowest station to the command of a ship, and served under the Commonwealth. He co-operated with Monk in the Restoration, and afterwards served under the Duke of York. He was killed in an engagement with the Dutch in 1665.

This portrait was probably painted for the Duke of York. See No. 11.

8 Halt of an Army (5) RUGENDAS.

9 The Colosseum at Rome (15) CANALETTO.

The Colosseum is on the left, and the arch of Constantine, the church of St. Giovanni et Paulo, and the aquaduct to the Palace of Nero on the right. Mr. Hare tells me this is a made-up picture, as these buildings are really all widely separated. In the foreground are figures. On canvas, 3 feet 7 inches high by 9 feet 5 inches wide.

Waagen attributed this picture to Bernardo Canal, called Bellotti, the nephew, student, and imitator of the more celebrated and greater painter, Antonio Canal, called Canaletto. But on a stone to the left of the canvas is the inscription :—“ANT. CANAL. F. MDCCLXIII.” His visit to England, where his works were already well-known and much admired, took place three years after the date on this picture.

10 Admiral John Benbow (12) BOCKMAN.

He was given the command of a ship by James, Duke of York, for his bravery. In 1702, when in command of the West India squadron, he sustained, almost alone, the fire of the whole French fleet under Du Casse; his cowardly officers, two of whom were afterwards tried by court-martial and shot, having basely deserted him. He died at Jamaica very soon afterwards from a wound received in the action.

11 Edward Montagu, Earl of Sandwich (1063) SIR P. LELY.

Half-length, turned to the left; his left hand on a cannon, his right holding a bâton. He is in armour, and has long curly hair. His face beardless, but with a slight moustache. Behind him is a rock, in the left distance ships. An earl's coronet is painted above on the right. On canvas, 4 ft. 2 in. high, by 3 ft. 4 in. wide.

He was in the Parliamentary service, both by sea and land, at a very early age. At the Restoration he conveyed the King to England. He had a principal share in the great victory over the Dutch in June, 1665, and afterwards behaved with great bravery at the battle of Southwold Bay, on the 28th of May, 1672. After he had rescued the whole fleet, his ship took fire; and leaping overboard, he was drowned.

Pepys writes, under date 18th of April, 1666 :—“To Mr. Lely's, the painter's; and there saw the heads, some finished, and all begun, of the flagmen in the late great fight with the Duke of York against the Dutch. The Duke of York hath them to hang in his chamber, and very finely they are done indeed . . . there will be my Lord Sandwich's. I was very well satisfied with this sight.” This is the picture referred to, and we find it among a set of ten other admirals in James II.'s catalogue, No. 1,200 : “The Earl of Sandwich, half-length; Sir Peter Lely.” There are a great many portraits of him at Hinchbrook. (See Miss Boyle's interesting book on the portraits there, for a biographical sketch of this hero.)

12 Soldiers attacking a Foraging Party (2) RUGENDAS.

13 Admiral Edward Russell, Earl of Orford (27) SIR G. KNELLER.

Half-length, to the right; in blue. His left hand is on his hip, his right has a bâton.

This is the famous admiral in the reign of William and Mary, who gained the victory of La Hogue against the French fleet under Tourville. (See No. 908.)

This portrait is one of the series of admirals painted for William III.

- 14 Admiral Sir G. Byng, Viscount Torrington (7) BOCKMAN.
The celebrated admiral of the reigns of Queen Anne and George I. He was especially distinguished for his services against the Pretender, and for his great victory over the Spanish off Sicily in 1718. His son was the famous Admiral Byng, who, Voltaire said, was shot "pour encourager les autres."
- 15 Admiral Sir John Gradin (8) BOCKMAN.
Served in the reign of Queen Anne, and was dismissed for over-caution.
- 16 William III., when Prince of Orange (864) SIR G. KNELLER.
(Removed.)
- 17 Admiral Beaumont (1) BOCKMAN.
He perished on the Goodwin Sands in the great storm "such as of late o'er pale Britannia passed," in 1703.
- 18 Admiral Sir John Jennings (11) BOCKMAN.
Knighted by Queen Anne in 1704, died in 1743, and is buried in Westminster Abbey.
- 19 A Wedding in Camp (3) RUGENDAS.
- 20 Queen Elizabeth's Giant Porter (4) F. ZUCCHERO?
He is dressed in a white quilted vest with a black waistcoat over it, large balloon breeches, and black stockings and shoes. He has a cap with a feather and a small ruff. His left hand is on his hip, his right on a long rapier. On canvas, 9 ft. 5 in. high, by 5 ft. 6 in. wide.
This portrait is life-size, his height being $8\frac{1}{2}$ feet, and his hand 17 inches long. It is well painted, but ill drawn. "Anno 1580" is on the canvas, in the upper right-hand corner.
It is probably the famous porter who kept the gate at "the Princely Pleasures of the Court of Kenilworth," and whom good Master Laneham mentions as "tall of person, big of limb, and stern of countenance; wrapt also all in silk, with a club and keys;" who at the sight of "the rare beautie and princely countenance of her majesty yielded himself."
- 21 Admiral Sir Stafford Fairbourn (18) BOCKMAN.
Lived in the reigns of William III. and Anne.
- 22 Admiral George Churchill (10) BOCKMAN.
A brother of the Duke of Marlborough's. He died in 1708.
- 23 Raising Earthworks against a City (6) RUGENDAS.
- 24 Admiral Viscount Keith (865) PHILLIPS.
Half-length, in robes, turned to the left. His right hand holds up his cloak, his left is seen underneath. His hair is grey.
He commanded the fleet which, in 1795, captured the Cape of Good Hope, and performed other brilliant services. He died in 1823.



William III.'s Presence Chamber.

FACING the entrance to this room hangs the Canopy of State, under which was formerly the Chair of State. Here the king gave audience to ambassadors and statesmen. The canopy is of crimson damask; at the back the arms of William III. and his motto, "Je main tien dray," are embroidered in silver, and round the valance are the crown and the cypher *WR*, and the rose, harp, fleur-de-lys, and thistle, likewise crowned. The furniture formerly here was also of crimson damask, and richly embroidered with the symbols of royalty. The room is lofty, being thirty feet high, and embracing in its height the half-story. The ceiling, which is vaulted, and probably intended to be painted, rises in a sort of dome from the carved oak cornice; this peculiarity has a very pleasant effect, and adds much to the apparent height of the room. Its length is forty-four feet, and its width thirty-three feet six inches.

The carving is by Grinling Gibbons, who was specially employed by William III. to decorate his new Palace. In the Treasury Papers there are several entries on account of work done by him here. Nothing can exceed the lightness and delicacy of the festoons of flowers and fruit in lime-wood over the fireplace and doors in this and other rooms.

Some old Tapestries which hung on these walls have long been removed. Between the four large windows are three old-fashioned looking-glasses in gilt frames, with bevelled edges. These and the stools are perhaps part of the original furniture of the room; the gilt stands in the corner are later, having the monogram G.R. on their tops. A fine silver chandelier hangs from the centre of the ceiling; it has the harp, thistle, &c., on it, and probably was hung here in William III.'s time. The mantlepiece, with the two pieces of Oriental ware on the high shelf—part of Queen Mary's collection,—should be noticed. The fire-back is of cast iron, and shows the royal arms and I. R. 1687 on it; most of the other fire-backs in the State

Apartments are also of James II.'s reign, and were presumably intended for the old Palace. The brass-work on the lock of the entrance-door is ornamented with a crown and the cypher *W.R.* In the thickness of the walls in the doorways here and further on, there are old cupboards and closets; the doors between the rooms throughout the suite have been removed for the convenience of the public.

The Hampton Court Beauties.

In this room are now placed the well-known collection of the Beauties of the Court of William and Mary, painted by Sir Godfrey Kneller, and called the "Hampton Court Beauties." This name was given them from their being placed in this Palace by Queen Mary, and also in order to distinguish them from Lely's Beauties of Charles II.'s Court, formerly at Windsor, and thence called "The Windsor Beauties," but which are now hung here in "The King's Bed Chamber." (*See Nos. 185-207.*)

Of the beauties of Hampton Court, Horace Walpole remarks, in his "Anecdotes of Painting," that "the thought was the Queen's during one of the King's absences; and contributed much to render her unpopular, as I have heard from the authority of the old Countess of Carlisle, who remembered the event. She added that the famous Lady Dorchester advised the Queen against it, saying: 'Madam, if the King was to ask for the portraits of all the wits in his court, would not the rest think he called them fools?'"

The Queen, however, would not be dissuaded; she apparently wished to emulate the enterprise of the Duchess of York, for whom Lely painted his series of "Beauties;" and Kneller, on his part, entered thoroughly into the spirit of the idea, and did his best to rival his predecessor. But his productions, it must be confessed, cannot compare with their models, either as works of art or objects of interest. They are heavy in style, they have much sameness in their designs; and the originals could boast of none of those romantic adventures or *piquant* and scandalous anecdotes which have immortalized the "Beauties" of the Merry Monarch. Kneller was knighted, however, for his performance, and received besides a medal and a chain worth £300. Lord Lansdowne, the poet, concludes his "Progress of Beauty" by the following reference to them:—

"Oh! Kneller! like thy pictures were my song,
Clear like thy paint, and like thy pencil strong;
The matchless beauties should recorded be
Immortal in my verse, as in thy gallery."

The "Hampton Court Beauties" formerly hung in a room directly under

the King's Guard Chamber, called "The Beauty Room" (the Queen being over the fireplace), where William III. used sometimes to dine. Since the rearrangement of the pictures about forty years ago, they have been here. An anecdote connected with them is told by Horace Walpole in a letter to Sir Horace Mann, dated August 31st, 1751:—"As you talk of our beauties, I shall tell you a new story of the Gunnings. They went the other day to see Hampton Court; as they were going into the Beauty-room, another company arrived; the housekeeper said, 'This way, ladies; here are the Beauties.' The Gunnings flew into a passion, and asked her what she meant; that they came to see the palace, not to be showed as a sight themselves."

They were originally twelve in number, as appears from the set of plates engraved in mezzotint by John Faber, junior (*see* J. C. Smith's *Brit. Mezzotint Portraits*); but only eight now remain here, the missing ones being: Dodington, Duchess of Manchester; Sarah, Duchess of Marlborough; Jane, Countess of Clarendon; and the Queen, whose full-length, painted by Kneller for this series, has long been replaced by Wissing's half-length, No. 27. The portraits are each 7 feet 8 inches high, but vary in width, some being 4 feet 8 inches, the others 3 feet 8 inches wide, according to the panels in which they were originally placed. They represent the ladies standing, nearly all looking to the front, and attired in conventional drapery, without the preposterous headdresses of the time, but the hair so disposed and elevated as not to shock too much the prejudices of fashion. The backgrounds are landscapes and gardens, with pillars and balustrades. The numbers are 26, 30, 33, 37, 40, 46, 50, 53.

It is a pity these pictures are so high up that they are scarcely visible.



25 Ruins and Landscape (21). ROUSSEAU.

This and Nos. 67, 68, 81, and 105, are pieces painted expressly for the decoration of panels in these apartments, by order of William III. Rousseau painted architecture and landscape solely. Having been banished, by the revocation of the Edict of Nantes, from France, where he had achieved a considerable reputation, he came to England. He was employed by the Duke of Montague to decorate Montague House, now the British Museum. He died in 1693.

26 Lady Diana de Vere, Duchess of St. Albans (22). KNELLER.

Dressed in a russet-coloured skirt, with a yellow mantle falling from her arms on to the ground. Her left arm rests on a vase, in which is an orange-tree. The vase

is perhaps one of the leaden ones which can be seen in the Privy Garden from the windows here. This picture, as well as the rest of the series, was probably painted at Hampton Court; it is one of the best.

Lady Di was the only child and heiress of Aubrey de Vere, 20th and last Earl of Oxford. Being immensely rich, Charles II. betrothed her when quite a child to his natural son by Nell Gwynne, Charles Beaulerc, Duke of St. Albans, the ancestor of the present Duke. She married him in 1694; but this picture must have been taken before that time. Halifax wrote the following verses in her praise for the toasting-glasses of the Kit-Cat Club in 1703:—

“The line of Vere, so long renowned in arms,
Concludes with lustre in St. Albans charms.
Her conquering eyes have made their race complete;
They rose in valour, and in beauty set.

In after years she became first Lady of the Bedchamber and Mistress of the Robes to Queen Caroline; she died in 1741.

27 Queen Mary, when Princess of Orange (23). . W. WISSING. (Withdrawn.)

Seated, nearly full length. She is dressed in blue in the costume of a lady of the time, and with a crimson mantle edged with ermine. Her left hand rests on a table, over which her mantle falls. Engraved by Johan Verkolje.

This picture is signed on the left-hand side, and is the original of many replicas or copies at St. James's Palace, at Burley-on-the-Hill, Woburn, The Grove, &c. It was painted for James II., who sent Wissing over to the Hague for the purpose. His popularity as a portrait-painter was great, and was partly due no doubt to his making such flattering likenesses. “When any lady came to sit to him whose complexion was any ways pale, he would commonly take her by the hand and dance her about the room till she became warmer.”

28 Cupids, with Boat and Swans (24) P. DA CARAVAGGIO.

This and Nos. 32, 45, 99, 156, and 277a, are six pieces which belonged to Charles I. They are spiritedly conceived and lightly executed in a sort of chiar-oscuro, and were probably intended for a frieze. On wood, 1 ft. high, by 5 ft. wide.

Behind each is Charles I.'s cypher—*C.R.* crowned—and a slip of paper recording that they were bought in 1637 with Frosley's Italian collection. They appear in his catalogue at various pages. They were sold at the Commonwealth for £140, and re-appear in James II.'s catalogue.

29 William III. landing at Margate, 1697 (25) . SIR G. KNELLER.

This large allegorical picture is 18 feet by 15. The King is represented in armour on a white horse, trampling on the emblems of war, by which lies a flaming torch. Above are Mercury and Peace in a cloud supporting the King's helmet, decorated with a laurel wreath, while a Cupid holds a scroll. Neptune, with attendants, welcomes him to British ground. In front, Plenty, with her cornucopia, offers a branch of olives, and Flora presents flowers. In the distance are some ships, whose sails are swelled with the east wind. The hair of the figure of Plenty is ingeniously ruffled, and blown in the same direction. Signed on the left: “*Godfrey Kneller, Eques., Faciebat. 1701.*”

This is the picture of which Pope speaks with a touch of satire in the lines :—

“ And great Nassau, to Kneller’s hand decreed,
To fix him graceful on the bounding steed.”

It was at one time much admired. George Bickham, in his *Delicæ Britannicæ*, published in 1742, speaks of it as “one of his master-pieces, and a glorious proof of his extraordinary genius. The drawing is good, and the colouring beautiful ; the light and shadows are disposed in the most artful manner : each figure is beautifully bold, and the invention truly noble.” It is now considered a poor performance, and Mrs. Jameson, in her *Royal Galleries*, criticizes it thus : “The horse is wooden, the limbs of the principal figure feeble and effeminate, the colouring cold and tawdry, and William, with his wig and truncheon, looks almost as wooden as his horse.” Horace Walpole, too, thought it tame and poor, but adds, “the original sketch of it was struck out with a spirit and fire equal to Rubens. The hero and the horse are in the heat of battle.” It was in fact imitated from Rubens’ own original sketch for the centre compartment of the ceiling of the Banqueting House at Whitehall, which was in Kneller’s possession. Both these sketches are now at St. Petersburg, where they went with the rest of the Houghton collection. Mrs. Barry and another actress sat for the two emblematic figures in the foreground.

There is an engraving of it by Baron, from which we ascertain that the inscription on the scroll, now illegible, was :—“PACATVMQVE REGIT PATRIIS VIRTVTIBVS ORBEM ;” and that the picture was painted, as we might suspect from the emblems, the scroll, and the date, not to celebrate the King’s landing at Torbay in 1688, as is usually said, but at Margate in 1697, after the Peace of Ryswick.

0 Lady Mary Bentinck, Countess of Essex (26). SIR G. KNELLER.

She stands on a terrace ; faces to the right, and points with her right hand. In the background, pillars and the sea with ships.

The worst of the series. The attitude seems to have been suggested by Lely’s Duchess of Richmond. The drapery is yellow and slate colour.

She was the eldest daughter of William, Earl of Portland, William III.’s favourite, and married Algernon Capel, Earl of Essex, in 1692. The following two sets of verses were written by Garth in her honour for the toasting-glasses of the Kit-Cat Club in 1703 :—

“ The bravest hero, and the brightest dame
From Belgia’s happy clime Britannia drew :
One pregnant cloud we find does often frame
The awful thunder and the gentle dew.”

“ To Essex fill the sprightly wine,
The health’s engaging and divine ;
Let purest odours scent the air,
And wreaths of roses bind our hair :
In her chaste lips these blushing lie,
And these her gentle sighs supply.”

She afterwards married Sir Conyers D’Arcy, and died in 1726.

- 31 William III., when Prince of Orange (779) *Unnamed.*
(*Withdrawn.*)

In armour, three-quarters. In the background is a black servant, apparently the same as the one whose bust is in the "Queen's Private Chamber," further on. This picture was in James II.'s collection.

- 32 Cupids with a Boat (28). [See No. 28] P. DA CARAVAGGIO.

- 33 Carey Fraser, Countess of Peterborough (29). SIR G. KNELLER.

In blue, with flowing crimson drapery; her left hand rests on the pediment of a statue of Minerva, her right holds her scarf.

She was a daughter of Sir Alexander Fraser, and became the first wife of the great Lord Peterborough. She died in 1709.

- 34 Christian VII. of Denmark (976) DANCE.

A head, in an oval, turned to the right; dressed in a red uniform trimmed with gold; on his breast a blue ribbon. His hair is powdered and brushed back.

This was formerly unnamed, but the mezzotint engraving after it by Fisher shows it to have been painted by Dance; doubtless when the King was over here in 1767 for his marriage to Princess Matilda. He was then eighteen years old.

Their domestic life was not happy. In politics he distinguished himself by granting liberty of the press to his subjects; in reward for which Voltaire addressed the famous lines to him, in which he tells him: "Je me jette à tes pieds au nom du genre humain."

He afterwards went out of his mind, and died in 1808.

- 35 An Old Man's Head (594) B. DENNER.

- 36 An Old Woman's Head (595) B. DENNER.

Balthazar Denner was a very poor artist of Hamburg, patronized by George I. "His fame rose very high," says Walpole, "on his exhibiting the head of an old woman that he brought over with him, about sixteen inches high, and thirteen wide, in which the grain of the skin, the hairs, the down, the glassy humour of the eyes, were represented with the most exact minuteness." This is the one. Compare his "Youth and Age," Nos. 55 and 56.

- 37 Lady Margaret Cecil, Countess of Ranelagh (33) . KNELLER.

In white satin, lifting her skirt with her left hand; the drapery resembles "no silk or stuff the world ever saw." Her right hand is extended.

She was a daughter of James, 4th Earl of Salisbury, and married, first, Lord Stowel; and at his death, secondly, at the age of nineteen, Richard Jones, Earl of Ranelagh, then about sixty, but "frisky and juvenile, curly and gay." Fielding, in *Tom Jones*, compares Sophy Western to this picture of Lady Ranelagh. There is another one of her at Hatfield. Lord Lansdowne, the poet, mentions her in his *Progress of Beauty* thus:—

"Fain would my muse to Cecil bend her sight,
But turns astonished from the dazzling light,
Nor dares attempt to climb the steepy height."

38 William III. Embarking from Holland (34) . . . Unnamed.

He started, first of all, in October, but was driven back by a storm. Macaulay is wrong in saying that "though suffering from sea-sickness he refused to go on shore;" for Mary's letters, published last year, prove that they met again at Helvoetsluys on the 10th of November. "Cette second séparation," she writes, "m'étoit plus pénible encore que la première, et lorsqu'il me quitta, c'était come si l'on m'eut arraché le cœur." The next morning she attended the service in the church. "Lorsqu'elle fut finie, je montay à la tour pour voire, mais bien qu'il y avoit 315 degres de hauteur on ne put voire toutefois que les mâts. A une heure le prince s'embarqua à Helvoetsluys avec un vent aussi favorable qu'on pouvoit désirer."

"He went," says Macaulay, "on board a frigate called 'The Brill.' His flag was immediately hoisted. It displayed the arms of Nassau quartered with those of England. The motto, embroidered in letters three feet long, was happily chosen. The house of Orange had long used the elliptical device, 'I will maintain.' The ellipsis was now filled up with words of high import, 'The liberties of England and the Protestant religion.'"

In the foreground of this picture the Prince of Orange is taking leave of the deputies of the States, before entering the boat which is to convey him to his ship. In the boat is the famous red flag, and the words: *PROT. RELIGION AND LIBERTY* can be made out. The background shows the fleet ready to sail, on board of which were 14,000 men. Above, on a scroll, is the inscription in Dutch:

*"Vertreck van S. K. H. Prins van Oranien na
Engelandt met een Floot van 500 Schepen
Año. 1688. d. ii. November."*

This highly curious Dutch painting and its companion, No. 51, have been attributed to Romaine de Hooge, a Dutch engraver. They were bought for the Royal collection, as the labels notify, in 1840. Canvas, 4 ft. 8 in. high, by 7½ ft. wide.

39 Figures in Landscapes, Sketches (35, 36) . . . SCHIAVONE.

There are several pieces here similar to these two. They belonged to James II., and are in his catalogue, No. 1060-6:—"6 long narrow pieces, by Andrea Schiavone." On canvas, laid down on wood, 3 ft. 6 in. long, by 8 in. high.

40 Miss Pitt, afterwards Mrs. Scroop (37) . . . SIR G. KNELLER.

In yellow, with a grey mantle or drapery. She is holding her right hand in the water which gushes from a fountain; her left holds back her dress. Signed: "*G. Kneller, pinxt. 1694.*"

Nothing is known of this beauty; but she is supposed to have been one of Queen Mary's maids of honour, and the greatest beauty in the Court. She is mentioned by Lansdowne.

**41 Duke of Gloucester, Son of Queen Anne (946) . . . KNELLER.
(Withdrawn.)**

He was born in this palace on the 24th of July, 1689, and baptized in the chapel with great pomp and rejoicing. William III. and the accomplished Dorset stood sponsors; and the King announced at the font that he was to be called William. He died in July, 1700.

- 42 Head of St. Jerome (39) LANFRANCO.

He has a long white beard, is looking up, and his right hand is on his breast. On canvas, 2 ft. 2 in. high, by 1 ft. 8 in. wide.

- 43 "Old Man in a red garment reading with spectacles" (40) CATALANI.

So described in the catalogue of the Royal collection made by William Chiffinch for James II., No. 132. On canvas, 2 ft. high, by 1 ft. 2 in. wide.

- 44 James, 2nd Marquis of Hamilton (41) MYTENS.

A very striking portrait, full length, holding the white wand of his office—the Lord-Stewardship of the Household to James I. He is dressed in the Spanish fashion, in brown, with a ruff and leather boots. On his breast are the insignia of the Garter, of which Order he was made a knight by James I., and installed in July, 1623. His hat is in his left hand, the staff in his right. The background is a curtain, and a landscape on the right. On canvas, 7 ft. 4 in. high, by 4 ft. 7 in. wide. In the lower right-hand corner is a label with this inscription:—"Jacobus Marchis Hamiltonia, Etatis sue 44, Año. Dñi. 1622."

He was a great favourite of the King's, and at an early age made a gentleman of the Privy Chamber; and about 1615 Lord Steward. His death took place suddenly at Whitehall on the 3rd of March, 1625, in the presence of the King. "He was suspected of being poisoned," says Wilson, "the symptoms being very presumptuous, his head and body swelling to an excessive greatness, the body being all over full of blisters, with variety of colours. The hair of his head and beard came off without being touched, and brought the skin with them." His son was afterwards Steward of the Honour of Hampton Court.

This picture belonged to James I. A paper entitled:—"A note of all such pictures as your highnes (hath) at this present, done by severall famous masters owne handes by the life,"—to which the date October, 1624, is assigned, was found not long ago in the Record Office. This is No. 13 of that catalogue. We find it again in Charles I.'s catalogue, and it was sold by the Commonwealth to a Mr. Grinder for £20. In each of these old catalogues it is stated to be by Mytens. The engraved full-length by Martin, 1623, described by Grainger, is not from this picture; but the duplicate of this at Hamilton Palace is engraved in Lodge's *Portraits*.

- 45 Cupids with a Boat (42). [See No. 28.] . . . P. DE CARAVAGGIO.

- 46 Lady Isabella Bennet, Duchess of Grafton (43) . KNELLER.

Dressed in dark blue relieved with yellow drapery. Her left hand is dipping a shell into a fountain. Her face is handsome, her expression haughty and imperious.

She was the only child and heiress of Henry Bennet, Earl of Arlington, and became Baroness Thetford and Countess of Arlington in her own right. Charles II., who, as far as his bastard offspring were concerned, seems to have had a keen eye to the main chance, betrothed her, when only five years old, to his son by Lady Castlemaine, Henry Fitz-Roy, Duke of Grafton, aged eleven years. He was killed at the siege of Cork in 1690, and she afterwards married Sir Thomas Hanmer, and died in 1722.

- 47 Margaret Lemon, Vandyck's Mistress (73) . . . VANDYCK.

Half-length, turned slightly to the left; she is in loose crimson drapery, held up to her bosom by both her hands. Round her throat is a necklace of pearls. Her hair is curled on her forehead. On canvas, 3 ft. high, by 2 ft. 5½ in. wide.

This picture belonged to Charles I., and was sold by the Commonwealth in 1649 to a Mr. Jasper for £23. It afterwards appears in James II.'s catalogue, No. 498. There are one or two engravings from portraits of her, but none from this one.

Mrs. Lemon was certainly the most beautiful and celebrated, though far from being the only, mistress of Vandyck. The great artist in fact loved beauty in every form, and found the seduction of female charms altogether irresistible. She lived with him at his house at Blackfriars, which became the fashionable resort of all the wits and dandies of the town. Among them was the well-known Mr. Endymion Porter, Gentleman of the Bedchamber to Charles I.—whom he had accompanied in his visit to Spain,—and an amateur of learning and the arts. "It was much wondered at," says R. Symonds (*see* Walpole), "that Vandyck should openly keep a mistress of his, Mrs. Lemon, in the house, and yet suffer Porter to keep her company." His profuseness and the magnificence of his establishment indeed nearly accomplished his ruin. On one occasion the King, who often went down in his barge to visit him, and would spend hours in his company, inquired:—"And you, Sir Knight, know you what it is to want three or four thousand pounds?" "Yes, Sire," replied the painter, "he who keeps his house open for his friends, and his purse for his mistresses, will soon find a vacuum in his coffers."

When Vandyck married, Margaret Lemon is said to have been so enraged, that she took a knife and endeavoured to cut the wrist of his right hand, but not succeeding in her attempt, retired in disgust to the continent. (*See* Walpole's *Anecdotes of Painting*, Carpenter's *Pictorial Notices of Vandyck*, Sweetzer's *Artist Biographies*, and Head's *Biography of Vandyck*.)

48 Head of St. Peter (138) LANFRANCO.

49 Head of Judas (143) LANFRANCO.

50 Lady Mary Compton, Countess of Dorset (47) . KNELLER.

In an orange-coloured dress with a blue mantle with ermine thrown negligently round her. Her right arm rests on a pedestal, her left points downwards.

She was the daughter of James, 3rd Earl of Northampton, and became in 1685 the second wife of the celebrated poet and wit, Lord Dorset. When the Princess Anne deserted her father, she was entertained on the night of her flight by Lady Dorset at their house in Epping Forest. She died in August, 1691.

51 Landing of William III. at Brixham, Torbay (48) . unnamed.

Compare the companion picture to this, No. 37.

He landed on the 5th of November, 1688; the scroll on this picture says 5th of February, 1689, which is certainly an error. Every incident of the landing detailed by Macaulay is depicted here: we see the fragment of rock on to which he stepped, and which is still preserved by the reverential townsmen of Brixham; the horses for which he called on landing are being brought forward, and his flag is seen floating from the castle. On the scroll above is the following inscription:—

*Jhro Konjng Hohojt Prjntz von Oranjen
Angelanget jn Engelandt, Año, 1689.
die 5 Februarij.*

On canvas, 4 ft. 7 in. high, by 7½ ft. wide.

52 Landscapes, with figures (49, 50) [See No. 39] SCHIAVONE.

53 Lady Middleton (53) KNELLER.

She is represented as a shepherdess, in red, with a crook in her right hand and a lamb by her side. Her left hand holds up her dress.

Unfortunately, it is not certain who was the possessor of this sweet little face; and, as there were no less than six Lady Middleton's, one a countess, and the others baronets' wives, it is difficult to identify her. Noble, Bromley, and Mr. Chaloner Smith are agreed in distinguishing her from Mrs. Jane Middleton, and the Countess of Middleton, who was a Jacobite; but Mr. Smith suggests (see *Mezzotint Portraits*) that she was Anne Trevor, who married Alan Brodrick, created Viscount Middleton in 1710; "she was thus Lady Middleton when the print was engraved, but Miss Trevor when the picture was painted." But does not Mr. Smith overlook the fact that the print is inscribed "*The Hon^{ble}*" not "*The R^t Hon^{ble} Lady Middleton*?" which indicates that her husband was not a peer, but that either he was the son or she was the daughter of a peer? Others think it is Elizabeth, daughter of Sir T. Wilbraham, who married Sir T. Middleton of Chirk Castle.

54 Portrait of a Lady, unknown (886) unnamed.
In an oval. *Removed.*

55 Youth (366) B. DENNER.

56 Age (367) B. DENNER.

See note to Nos. 35 and 36. In Waagen's opinion these are not genuine, but proceed rather from Denner's "dry and spiritless imitator, Seiboldt."

57 Peter the Great, Czar of Russia (60) KNELLER.

Full-length, in armour, with a truncheon in his left hand, and his right hand on his hip. From his shoulders hangs a mantle lined with ermine and embroidered with the double eagle. To the left is a table, on which is the crown imperial. The background, which shows some ships, is said to be signed by *W. Vandevelde*, but no trace of this exists. On canvas, 7 ft. 9 in. high, by 4 ft. 9 in. wide. There is also an inscription, of which I can only make out the words:—"Petrus Alexander Magnus Dominus Cæsar & Magnus Dux Moscoviæ. . . . Eques. Pinxit 1698." Engraved by Smith.

This picture was painted for William III. during Peter the Great's visit to England, in the early part of 1698, and probably in the house in Norfolk Street, where he took up his residence and lived in close seclusion. It is considered one of the best portraits of the Czar extant, and well portrays "his stately form, his intellectual forehead, his piercing black eyes, and his Tartar nose and mouth." His age was then twenty-six years. He naturally excited the greatest curiosity, and became the principal topic of conversation. Every one was full of stories of him; "of the immense quantities of meat which he devoured, the pints of brandy which he drank, the fool who jabbered at his feet, the monkey which grinned at the back of his chair," and last, but not least, of his filthy habits. When he went to stay at Evelyn's house, Sayes Court, at Deptford, in order to more conveniently indulge in his favourite pursuit of shipbuilding, Evelyn's servant writes to him:—"There is a house full of people, and right nasty. The Czar lies next your Library, and dines in the parlour next your study. He dines at ten o'clock and six at night, is

very seldom home a whole day, very often in the King's Yard or by water, dressed in several dresses." Evelyn himself afterwards remarked "how miserably the Czar had left his house, after three months making it his Court."

58 Family of Villiers, Duke of Buckingham (241) . HONTHORST.

One of this master's best pictures, and curious as having been painted just before Buckingham's assassination; Honthorst having arrived in England after the 5th of April, 1628, and the Duke falling a victim to Felton's dagger on the 23rd of August in the same year. It was during those four months that Buckingham's unpopularity reached its highest pitch: he was continually exposed to insult from the populace, and London was placarded with a paper inquiring:—"Who rules the Kingdom?—The King. Who rules the King?—The Duke. Who rules the Duke?—The Devil!" He himself was filled with forebodings of his approaching end. He begged Laud to "put his Majesty in mind to be good to my poor wife and children," and remarked that, "against popular fury a shirt of mail will avail nothing."

The Duke is in the middle, seated, and holding the hand of his wife, Lady Katherine Manvers, heiress of Francis, Earl of Rutland. He was accused by her father of seducing her; but the fact that Lord Rutland nevertheless opposed his marrying her suggests it was false. She afterwards eloped with him; and they seem to have been much attached to each other. In front of them is their daughter Mary, afterwards Countess of Pembroke and Duchess of Richmond, who was then about seven years old.

On the extreme left is the Duke's sister, the Countess of Denbigh, who at this time is said to have had supernatural warning of the Duke's impending fate.

His mother, created Countess of Buckingham in 1618, in a gigantic ruff, is on his left, seated. This is the lady who, acquiring great influence at court by the rise of her son and her own intriguing spirit, was accused with him of poisoning James I. She was the perpetrator of the well-known trick played on him of dressing up a pig as a baby and introducing it with a mock bishop to the king, to be baptized! On either side of her are Buckingham's elder brothers: John, created in 1619 Baron Villiers of Stoke and Viscount Purbeck, and Christopher, created in 1623 Baron Daventry and Earl of Anglesea.

The child in front, held by a lady kneeling, is the second and infant Duke of Buckingham, who, when this picture was painted, was only about a year old, having been born on January 30th, 1627. In the background is a portrait, probably of Sir George Villiers, the Duke's father, whose ghost, according to the story, appeared to an old retainer of the family to give warning of his son's danger.

Small half-length figures. On canvas, 5 ft. 10 in. high, by 8 ft. wide. It is engraved in Jesse's *Memoirs of the Stuarts*. Though not in Charles I.'s catalogue, it was probably painted for him. Petitot, the famous miniature-painter, executed in 1640 a head in enamel from the Duke's picture here; it is now in the Duke of Devonshire's collection. Walpole mentions a similar one belonging to the Duchess of Portsmouth of his day.

59 Portrait of the Duke of Wirtemberg (508) MYTENS.

Full-length, standing, facing in front. In his right hand, which is on his hip, he holds his hat; his left is by his side. He is simply dressed entirely in black. His head is rather bald. He stands on a floor laid with flag-stones; the background

is plain. On canvas, 7 ft. 4 in. high, by 3 ft. 8 in. wide. In the lower left-hand corner a white label is painted, on which the word *Wittenberg* can be made out.

There is some doubt which Duke of Wirtemberg this represents. Granger, writing in 1775, and most authorities, have considered it to be Frederick, the Duke of Wirtemberg, who was in England in 1592, and was invested with the Order of the Garter at Wirtemberg in 1603. But Mr. Rye is of opinion that it "more resembles the portrait of the Duke's eldest son, John Frederick, who succeeded him, and that would better agree with the time of the execution of the picture," which is attributed to Mytens. The Duke of Saxe-Weimar mentions that he saw a portrait of the Duke of Wirtemberg at Somerset House when he was in England in 1613, which is probably this one. If it is Duke John Frederick, very likely it was brought over to England by his brother Prince Lewis Frederick when he visited England in 1610. Pictures in this collection, dated as early as 1608, are attributed to Mytens, though perhaps erroneously, as he was then only eighteen years old. (*See Rye's England as seen by Foreigners.*)

60 Head of a Man, in a Black Cap (116) GIORGIONE?

Turned to the left; his face seen in three-quarter view, looking over his shoulder. In his left hand, which is held up, is a glove. Canvas, 1 ft. 6 in. high, by 1 ft. 10 in. wide. "A Man in a Hatt," by Georgeone, was sold at the sale of Charles I.'s goods, on the 30th October, 1649, to Colonel Webb for £10.

61 Portrait of a Woman with Flowers (127) L. DA VINCI?

Described in Charles I.'s catalogue:—"A picture painted upon a board, being a smiling woman with a few flowers in her left hand, in a wood coloured gilded frame, half so big as the life: bought by the King, said to be of Lionardo da Vinci or his school." She also has a wreath of flowers in her hair; her dress is a thin light brown vest, and a striped scarf over her right shoulder. On wood, 2 ft. high, by 1 ft. 3 in. wide.

This cannot be considered a genuine Lionardo da Vinci; if a copy, as it is sometimes called, is the original extant?

62 Charles II. taking leave of the Dutch States (61) . unnamed.

Above are two angels holding a small portrait of the King, and on either side of it are scrolls with this inscription:—"VERTREK CARL STUARTS II NACH ENGELANDT Anno 1660, DEN 2 Junij."

Over the church, on the left, is another scroll with "*Schevelingen*" on it. The figure near the barge, with his hat off, bowing, appears to be the King: the lady is probably his aunt, Elizabeth of Bohemia. The details are worth noticing: the firing of salutes by the fleet and soldiers, the deputations from the States to bid him farewell, the coaches and retinues of the Committees of the Lords and Commons, of the City of London and of the clergy, and of private individuals anxious to show their loyalty.

"The King had been very few days at the Hague, when he heard that the English fleet was in sight of Scheveling, and shortly after, an officer from Admiral Montague (*see No. 11*) was sent to the King to present his duty to him. . . . After eight or ten days spent at the Hague in triumphs and festivities, which could not have been more splendid if all the monarchs of Europe had met there, and which were concluded with several rich presents made to his majesty, the King took his leave of the States, with all the professions of amity their civility deserved,

and embarked himself on the 'Prince,' which had been before called the 'Protector,' but had been new christened the day before, as many others had been, in the presence and by the order of his royal highness the admiral. Upon the four-and-twentieth day of May, the fleet set sail, and in one continued thunder of cannon, arrived near Dover."—CLARENDON.

Pepys, also, who was on board, gives a detailed account of the whole affair—"of the infinite shooting off of guns, of the King's farewell to his aunt, of his getting into the boat, and of the Royal Company dining on board in a coach, which was a blessed sight to see."

This picture was bought in 1845 for the Royal Collection here. There was a picture in James II.'s collection, No. 313, called "The History of King Charles the Second's taking shipping at Scheveling in Holland," perhaps No. 334.

63 Portrait of a Man in Black, with a Tablet (46) . . . L. DA VINCI?

Fine, but not by the master. Part of his shirt shows near his throat; he wears a black cap. Painted on a dark blue ground. The tablet is inscribed with the motto: "CARPENDO CARPERIS IPSE." On wood, 1 ft. 11 in. high, by 1 ft. 4 in. wide.

64 Infant Christ caressing St. John (391) . . . L. DA VINCI?

It is described in Charles I.'s catalogue thus:—"No. 26. A piece of two naked children embracing one another, signifying Christ and St. John in the desert: said to be done by Parmentius, changed by the King with my Lord Steward Pembroke, deceased, for a Judith, (which said two children the King had amongst the Mantua collection of pictures;) a copy which Sir James Palmer had given him. Painted upon the right light." The background is brown rocks, and a bluish green landscape, with distant mountains. On wood, 2 ft. high, by 1 ft. 6 in. wide.

This fine picture is reckoned by some to be a replica, by others an early and good copy by some Netherlandish artist.

65 Marie Beatrix of Modena, Queen of James II. (484) KNELLER.

Full length, in an orange-coloured dress, with green drapery. Her right hand is on a large vase in which is an orange-tree. The elbow of her left arm leans on a pedestal, while her hand holds up the drapery over her shoulder. On canvas, 7 ft. high, by 4 ft. 4 in. wide.

This picture was probably painted about the time of her stepdaughter's marriage with the Prince of Orange in 1677, her costume and the orange-tree being apparently introduced in compliment to that alliance. She was then nineteen, having been married in 1673, at the age of fifteen, to the Duke of York, who was forty! Her sylph-like shape and exquisite beauty, and particularly her lustrous black eyes, were then the theme of every poet:—

"Those charming eyes, which shine to reconcile
To harmony and peace our stubborn isle,"

wrote Lord Lansdowne, in an epistle in celebration of the marriage; and again:—

"Those radiant eyes whose irresistible flame
Strike envy dumb, and keep sedition tame."

"Envy" and "sedition," however, in after years, when perhaps their brilliancy was dulled, paid little heed to them. To her stepdaughter, the Princess Anne, she was especially obnoxious: "'Tis enough to turn one's stomach," wrote the Princess, "to hear what things of flattery are said to her, and to see how mightily she is satisfied with it."

This portrait was probably found here by Queen Mary after her father's flight, and was banished to Bushey House. William IV. found it there and sent it back here. It is attributed to Kneller. "Vat de devil! de Prince of Wales de son of de brickbat ouman?" said he, when the Pretender was said to be a spurious child; "it is von lie; his fader and moder have sat to me about thirty-six times a-piece, and I know every line and bit of their faces."

The mezzotint by Blooteling is not from this portrait, as has been said, but from one by Lely, in which she faces to the right. (See John Chaloner Smith's *British Mezzotinto Portraits*.)

66 Jacob de Brag and his Family representing the Banquet of Cleopatra (59). *By himself.*

The painter as Antony, and his wife as Cleopatra, are sitting side by side at a table covered with a white cloth. He is looking at her, and she, seen in profile, in a red dress with gold braid, is taking the pearl earring from her left ear with her right hand. On her head is a small crown with gems. In her left hand she holds a glass of vinegar. Behind are two women; in the background a black servant; to the left three men standing with pikes; and in front five children, with bowls, a mortar and pestle, and a dish. Altogether twelve half-length life-size figures. Canvas, 5 ft. 6 in. high, by 5 ft. 4 in. wide.

This picture was No. 769 of James II.'s catalogue:—"The history of Mark Antony and Cleopatra. By John Thebray." In recent times it has been attributed to Solomon, the father of Jacob de Brag, but probably erroneously. He was an inferior artist to his son, to whom Waagen assigned this work, remarking that he here appears as "a careful follower of Rembrandt. The conception is vivid, the colouring warm and transparent, and the execution careful." The children in the foreground are especially life-like.

This is, perhaps, a solitary example in England of this very rare painter, who flourished about the time of Charles II. He died in 1664. Pilkington says he was living in 1680, but he appears to confuse him with his son, a painter of still-life. (See "Descamps;" and Balkema's *Peintres Flamands*.)

67 Architectural Subject (62). [See No. 25.] **ROUSSEAU.**





Second Presence Chamber.

ALTHOUGH thus named now, this in William III.'s time was spoken of as "The Privy Chamber," as is evident from Wren's estimate for its decoration, and the report of the Board of Works on his charges for the same. The window stools were to have been marble, but the expense was thought too great, and oak was substituted. Between the three windows are two old looking-glasses fixed in panels; their borders of ornamental glass are worthy of notice.

The **carvings** in limewood—over the doorways, round the panel pictures, and Van Somer's Christian IV., King of Denmark, which has hung in its present position for about 200 years—are, like those in the last room, by Gibbons. The ceiling, the oak panelling, and the fire-place with its cast-iron back, dated *I. R.* 1687, are also similar to those already noticed. The hangings were "very ancient tapestry, but rich, the lights being all gold, and the shadows silk; the subject of those on the left, Hercules and the Hydra, and those on the right, Midas with his ass's ears;" where these were removed to, or when, is not known.

Of the two **marble tables**, the second is of William III.'s time, the other is later. From the carved ceiling hangs a gilt chandelier of twelve branches. On a door, which leads into the lobby to the King's or Cartoon Gallery, is a lock with decorative brass-work, cupids holding the crown over the letters *W. M. R.* arranged in a monogram. This room's dimensions are:—length $33\frac{1}{2}$ feet, width $30\frac{3}{4}$ feet, and height 30 feet.



68 Ruins in a Landscape (63). [See No. 25.] ROUSSEAU.

69 Esther fainting before Ahasuerus (160). TINTORETTO.

On the left the king, behind whom is a man in armour, is anxiously descending the steps of his throne. Esther, in front, is being held up by a woman and a man. Several others are crowding round. On the steps near the king is a boy with a cat. Altogether, about twenty life-size figures, with a few in the distance. On canvas, 6 ft. 9 in. high, by 8 ft. 9 in. wide.

It was acquired by Charles I., probably after 1639, as we do not find it in his catalogue. In 1642 Ridolfi, in his *Life of Tintoretto*, says that the gallery of the King of England contains many pictures by him, "collected at great expense by that magnanimous Prince." When the inventory of the "late King's goods" was taken by the Commonwealth, "The Story of Queen Hester, by Tintorett," was at St. James's, and sold, 18th of June, 1650, to Mr. Smith for £120. At the Restoration it was found in the custody of Emanuel de Critz, son of the late Serjeant Painter, and was restored to the Royal Collection (7th Report of Historical Commission, p. 90). In 1712 this, and others of the queen's pictures, four of which are now here, were engraved by Gridelin; this one in reverse.

Of this work Waagen remarks that it is "one of the most admirable specimens of this unequal master. The very dramatic mode of conception is particularly characteristic of his fiery spirit. The heads are full of meaning; the colouring of that depth, transparency, and glow peculiar to him alone, and painted in a solid body, as spirited as it is careful." The original sketch is at Madrid.

70 Portrait of a Lady in a Green Dress (141) S. DEL PIOMBO?

Though not by the master, this is generally considered a very excellent and life-like portrait. It belonged to Charles I. Behind is his brand—C.R., and a crown above, and in his catalogue it is entered, p. 129:—"The picture of a certain woman, painted upon a board, in green apparel, said to be done by Bartolomeo del Piombo; so big as the life, painted upon a board, half a figure." It was also in James II.'s catalogue:—"A woman's head in a green garment, her hands one upon the other, with an embroidered cap." It is a full face. Her dress, which is up to the throat, is trimmed and slashed with white. In her left hand are her gloves. Her cap is green, embroidered with gold. On wood, 2 ft. 6 in. high, by 2 ft. 2 in. wide.

It has been ascribed by some to Andrea del Sarto, an ascription which is confirmed by an entry in the Commonwealth inventory of King Charles's pictures:—"A woman in green by Andrea del Sarto, sold to Mr. Bass, December 19th, 1651, for £100."

71 A Lady Playing on the Virginal's (630) BERNARDINO LICINIO.

Three half-length figures, life-size. The lady seated at the instrument is in a deep orange-coloured dress; she is turning, as she plays, towards a man in a striped cap who is looking over her right shoulder. He is apparently going to sing to her accompaniment. An old lady is seen in profile on the right, listening. On canvas, 2 ft. 8 in. high, by 3 ft. 3 in. wide.

This was in Charles I.'s collection, though the description of it in his catalogue, p. 133, is rather misleading:—"The picture of 'Pardenone,' painted by himself, after the life, playing on a lute." It came into his possession with the rest of the Mantua Collection in 1628. In an inventory taken at Mantua in 1627 of the pictures

belonging to the Duke it is entered, "A Lady tuning a lute, three portraits, in half length," but attributed to P. Bordone. (*D'Arco, Notizie*, ii., p. 160.)

In James II.'s catalogue it is called inaccurately, "A picture by Pordenone, his wife, and daughter, playing on the Virginals."

The authority of Messrs. Crowe and Cavalcaselle, confirming that of Dr. Waagen, has now decided that this and No. 104 are not works of Pordenone's, but of his kinsman and imitator Bernardino Licinio, who is frequently confounded with him, though far behind him in every branch of his art. He was born about 1500, and his latest pictures are dated 1541: one of his earliest ones, dated 1524, is No. 104 opposite. Bernardino excelled chiefly in portraits, and he was fond of groups like these: a father with his wife and family gathered round a table; people, at a musical instrument, playing and singing together; a painter with his pupils.

The critics just cited regard this as "fair in arrangement and lively in movement; though injured by abrasion, the colour is pleasant, and shows less uniform ruddiness than usual."—(*Hist. of Painting in North Italy*, ii., 294.)

72 Portrait of a Sculptor (67) LEANDRO BASSANO.

Half-length, in black with slashed sleeves; short black hair and a pointed beard. In his left hand he holds a statuette. On canvas, 3 ft. 9 in. high, by 2 ft. 2 in. wide. Waagen attributed it to Giacomo Bassano; but LEANDER BASSANUS is inscribed in the upper right-hand corner. It is one of the best portraits in the collection.

73 Diana and Actæon (136) Giorgione?

This belonged to Charles I. It is described in his catalogue, page 131, as "A piece, being Actæon, containing in a troop upon the first ground some twelve figures, where Diana and her nymphs are washing; and in a landscape some fourteen little entire figures more afar off. Bought by the king of Mr. Endymion Porter. Done by Giorgione." On canvas, 3 ft. 2 in. high, by 6 ft. wide. Actæon, who is dressed in red in Venetian costume, is standing with outstretched arms, his head just turned into a stag's. Three of the nymphs are nude; eight others behind are playing on musical instruments; and to the left are two, standing. The figures in the distance are riding and hunting.

Of this Mr. Thorne remarks: "Certainly not by Giorgione; if Venetian at all, it is by a much later painter." Others, however, attribute it to Bonifazio; and Waagen to Palma Vecchio.

74 Portrait of a Gentleman (897) unnamed.

Half-length, nearly full-face, with a beard, looking off to the right; in a black cap and dress, trimmed with white at the neck and wrists. He holds up his right hand, and his left under it. On canvas, 2 ft. 4 in. high, by 2 ft. wide.

75 The Death of Lucretia (410) TITIAN.

This was in Charles I.'s collection, and purchased by him with the rest of the Mantuan Collection. It is entered in his catalogue, page 2:—"A standing Lucretia, holding with her left hand a red veil over her face, and a dagger in her other hand, to stab herself. An entire figure half so big as the life. A Mantua piece, done by Titian." She is nude; the drapery floats about her head and shoulders. In the background a landscape. On canvas, 3 ft. 2 in. high, by 2 ft. 2 in. wide. These dimensions are the same as those given in Charles's catalogue; it is undoubtedly the same piece, and seems to be identical with a picture mentioned in the *Inven-*

tario della Galleria di quadri, e di altri oggetti d'arte della Corte dei Duca di Mantova, compilato all' anno 1627," printed in D'Arco's *Notizie*, ii., p. 165.

"*Uno quadro con dipinta Lucretia Romana ignuda, opera di Titiano.*" It was afterwards valued by the Commonwealth at £200, and sold for that sum to a Mr. Baggey on the 23rd of October, 1651, but reappears in King James's catalogue, 480:—"A Lucretia with a red mantle small to the life, by Titian."

Nevertheless, Messrs. Crowe and Cavalcaselle will not allow it to be genuine. "It has none of the grace or tone of Titian's creations. The coarse herculean form and a flush of brown tinting, point to a Venetian disciple of the master."—(*Life and Times of Titian.*) Lord Malmesbury has a copy of it.

76 A Magdalen, or Mater Dolorosa (109) *after Titian.*

Half-length, looking to the left; hands clasped. In a white coif. On wood, 2 ft. 6 in. high, by 2 ft. wide. In the upper right-hand corner is painted:—"LA SCONSOLATA."

77 The Nine Muses in Olympus (164) TINTORETTO.

The figures are life-size. They are represented in the clouds, most of them with musical instruments; the sun in the distance. On the left is one, seated, with a guitar; near her another (Clio?) recumbent; above them another, floating in the air. In the middle Urania(?) recumbent, with a chart. Behind her another, playing a spinet. The figure of the Muse on the right, turning her back is, as Mrs. Jameson truly observes, "in a style of grandeur, which proves that when Tintoretto wrote on the wall of his studio: 'Il disegno di Michel Angelo—il colorito di Tiziano,' he did sometimes aim in earnest at this combination of excellence, and not unsuccessfully." In the lower left-hand corner is inscribed:—"IACOMO TINTORETO EN VENETIA." On canvas, 6 ft. 8 in. high, by 10 ft. 6 in. wide. It was engraved by Gribelin for Queen Anne in 1712.

This picture is universally considered one of his masterpieces. It is doubtless identical with the same subject, which formed one of the four mythological pictures, painted, according to Ridolfi, writing in 1642 (See *Vita di Giacopo Robusti*, page 67), for the Emperor Rodolph II.—(See No. 630). This must, therefore, be a work of the master's later time, for he died at the age of eighty, in 1594, and the date of Rodolph's accession is 1576. The description, however, given by Ridolfi does not entirely accord with this, for he speaks of the Muses as "playing various instruments in a garden." The four others appear to be lost; but this passed into Charles I.'s collection, and we find from the inventory made by order of the Commonwealth after his death, that it was then at Greenwich, was valued by the Commissioners for the sale of the king's goods at £80, and was sold May 21st, 1651, to Mr. Widmore for £100. It was afterwards restored to the Royal Collection, and appears in James II.'s catalogue, No. 763:—"A large piece being the Nine Muses. By Tintoret."

78 A Dominican Monk ? (772) GIACOPO BASSANO.

Slightly bald; beard grizzled; in a black habit, apparently ecclesiastical. He looks off to the left. On canvas, 2½ ft. high, by 2 ft. wide.

79 A Holy Family (632) PALMA VECCHIO.

The Infant Jesus on the right, on the Madonna's knee, is stretching forward to receive a wreath of roses tendered him by St. Bridget, and seems doubtful whether he shall take it or not. A man in armour, with a banner, is seen on the left behind;

he is supposed to be either St. Hulfus, the husband of St. Bridget, or a portrait of the donor. Half-lengths. On wood, 2 ft. 6 in. high, by 3 ft. 11 in. wide.

That this belonged to Charles I. is evident from his cypher at the back of the panel; and it is probably identical with the picture in the Commonwealth inventory:—"Mary, Christ, a bishop and St. Catherine; by old Palma," sold to Mr. Harrison, October 23rd, 1651, for £50.

This is a replica, with some variations in the movements of the Infant Jesus, of a panel in the Madrid Museum, which Messrs. Crowe and Cavalcaselle believe to be a work of Titian's *Palmesque* period. They consider this replica a "careful but feeble work with some Titianesque character and light rosy tones, paler than the original." There is the same subject at Blenheim. "The female with the flowers is the same lovely girl that Palma painted in the panel called 'Violante,' in the Belvedere at Vienna."—(*Titian*, i., 111; and *Painting in North Italy*, ii., 153.)

80 Portrait of a Gentleman (883) Dosso Dossi.

Half-length, facing in front. He is dressed in a dark bluish robe, with a black cap. His right hand is on his breast; in his left are some papers; his fingers have rings. Behind him is a green curtain. On canvas, 2 ft. 8 in. high, by 1 ft. 11 in. wide.

This is much damaged, but is probably a genuine work of this very rare and valuable master of the Ferrarese School. (See No. 97.)

81 Ruins in a Landscape (82) [see No. 25] ROUSSEAU.

82 Philip IV. of Spain (83) VELASQUEZ?

Full-length, in armour of steel and gold. He is turned to the right and his face is seen in a three-quarters view. In his right hand he holds a truncheon, his left is on his sword. Round his neck is the Order of the Golden Fleece. He wears high leather boots, spurred; and round his shoulders is a red scarf. On a table to his right are his crown and helmet, and a lion crouches at his feet behind him. A red curtain forms the background on the left; and a landscape on the right. On canvas, 7 ft. 9 in. high, by 4 ft. 9 in. wide.

Philip IV., who strongly resembled our own Charles I. in his inaptitude for politics and his love of art, resembles him also in the multitude and variety of his portraits, so that "his pale Flemish complexion, his fair hair, heavy lip, and sleepy grey eyes, his long curled moustachios, dark dress and collar of the Golden Fleece," are almost as familiar to us as "the melancholy brow, pointed beard and jewelled star" of Charles I. And not content with ordinary attitudes, he even insisted on Velasquez painting him at his prayers! There are other points of superficial resemblance which, as their portraits hang side by side in this room, may be here noticed.

They each married a daughter of Henri IV.; they each patronized Rubens; they each were on terms of the closest friendship with one of the greatest masters of portraiture, Vandyck, and Velasquez; and as Charles I. bought the incomparable artistic treasure of the Duke of Mantua in his distress, so did Philip IV., after the execution of Charles, became one of the largest purchasers at the dispersal of that priceless collection which he had first been incited to form when viewing, on his romantic visit with Buckingham to Madrid, the magnificent galleries of the Kings of Spain.

It is doubtful whether this portrait, and its companion, No. 90, are genuine works of Velasquez. Dr. Waagen thought they did not agree with the authentic works of that master known to him, "but show a far greater affinity to Rubens." Rubens, as is

well known, was sent by the Archduchess Isabella (see No. 343), in August, 1628, on a mission to her nephew the King of Spain to urge peace with England; and he certainly painted portraits of the royal family during his stay of eight months in that country (see Stirling's *Annals of Artists in Spain*, p. 546). But Philip IV., who had succeeded to the throne in 1621, was then only twenty-three years of age, and his wife only twenty-six, whereas in these portraits they both appear considerably older. The same reasoning would apply even if Rubens' alleged second visit in 1630 were not held to be satisfactorily disproved (see Stirling, p. 551). On the other hand, Sir Stirling Maxwell, who enumerates and describes no less than twenty-three portraits of Philip and nearly as many of his queen, Elizabeth, by Velasquez, altogether ignores these. They are, however, in Velasquez' style; and M. Louis Viardot thinks that they come at any rate from his studio (see *Musées d'Angleterre*). But they do not appear to be copies or replicas of any known originals.

As to when they came into the Royal Collection there is nothing to show except that "The now King of Spain, at length" and "The now Queen of Spain, at length" were sold by the Commonwealth, October 29th, 1651, the two for £40, to Mr. Jackson.

83 A Man in Armour (380) CORREGGIO?

Full-face, half-length. Thus described in Charles I.'s catalogue, p. 142:—"A defaced gentleman's picture, without a beard, band, or ruff, in armour, holding a long truncheon in his left hand. Done upon a rotten cloth pasted upon a new board. A Mantua piece." On canvas pasted on wood, 3 ft. 1 in. high, by 2 ft. 4 in. wide. On the back of the panel is Charles I.'s cypher, "C.R." and the crown above, and also a small piece of paper on which is written, "From Mantua, 1628."

84 Portrait of a Venetian Senator (158) PORDENONE?

Half-length, full-face; his body turned towards the right. He wears a black robe trimmed with grey fur. His right hand is at his side; in his left he holds a paper. On canvas, 3 ft. 4 in. high, by 2 ft. 8 in. wide.

85 Charles I. on Horseback (87) VANDYCK.

"The Monarch is seen in nearly a front view, with his head uncovered, and his dark hair flowing on a rich lace frill, which encircles the neck, and forms a fine relief to the brilliant suit of armour in which he is clad; his right hand grasps a bâton poised on the housings of the saddle; the beautiful grey charger on which he is mounted is viewed in a foreshortened position, advancing from under a lofty archway." By his left side, on the right of the picture, stands M. St. Antoine, his equerry, who holds his helmet and looks up at him. On canvas, 11 ft. 8 in. high, by 8 ft. 6 in. wide.

There appear to have been two pictures sold by the Commonwealth of "King Charles on Horseback by Vandyck;" one at this Palace, 22nd November, 1649, to Mr. Boulton for £46; and another at Somerset House, 21st June, 1650, to Sir Balthazar Gerbier for £200. Walpole says that the one which was at Kensington when he wrote, was the picture recovered at the Restoration from Remée van Leemput the painter, and Mrs. Jameson says he had bought the one now at Windsor for £200, and "at the Restoration demanded 1,500 guineas for it, but it was recovered by a legal process and removed to Kensington Palace." Perhaps Remée had got it from Gerbier. The one which was sold for £46 was probably a replica, but it is not clear which of the two this is. In James II.'s catalogue only one is men-

tioned :—"King Charles the first on horseback ; Mons^r St. Antwaine by him ; by Vandyck"—which was then at Hampton Court.

The picture before us (which is 5 inches higher and broader than the one at Windsor) is at any rate a very fine replica, and by some is believed to be the original. There are other replicas, or copies by Vandyck's scholars, at Warwick Castle and at Lamport Hall, Northamptonshire ; the original study for it is at Petworth. It was engraved by P. Lambart in Charles's lifetime, but the plate was afterwards altered, and Cromwell's head inserted in place of the King's ; it has also been engraved by B. Baron.

This picture is supposed to have been painted by Vandyck, very soon after his arrival in England for the second time, in April, 1631 ; on July 5th of the following year he was knighted, and invested with the title of "principal paynter in ordinary to their Majesties."

M. St. Antoine—"St. Anthony the rider" as he was called—was sent over to England by Henry IV. of France to Prince Henry as riding-master or equerry, with a present of six magnificent horses. Charles I. afterwards took him into his service in that capacity. Mr. Rye has shown that he has no claims to the dignities of "Chevalier d'Espemon" and "Duke d'Espemon," which Walpole, Dellaway, &c., have conferred on him. (*England as seen by Foreigners*, p. 253).

66 Madonna and Child (726) unnamed.

On canvas, 1 ft. 8 in. high, by 1 ft. 5 in. wide.

67 Diana and Actæon (99) after Titian by PAUL VERONESE?

Diana is seated on the right, and a negress behind her is drawing some drapery over her. A nymph, nude, is standing by a small round basin. Actæon is coming in on the left. On canvas, 2 ft. 6 in. high, by 1 ft. 10 in. wide.

This is a small copy, with same varieties, of the Madrid copy of the famous Actæon in the Ellesmere collection ; and a similar copy belongs to Lord Yarborough. Another is at Prague, attributed to Paul Veronese, and this one is probably by the same master ; and seems identical with the "Actæon and Diana, with some little entire figures, being the sixteenth piece of twenty-three pieces, which the King bought of Frosley. Done by Paul Veronese," in Charles I.'s catalogue, p. 147. The dimensions, at any rate, of that piece are exactly the same as those given above.

68 Tobit and the Angel ; in a small Landscape (97) . . . SCHIAVONE.

He has the fish in his left hand, and is prostrating himself before the angel. On canvas, 1 ft. 10 in. high, by 2 ft. 6 in. wide.

This must have belonged to Charles I. ; for at the Restoration "A piece of Tobit, by Andrea Chavone," which had belonged to the late king, was found in the possession of John Cade, who had bought it for £3 10s. In James II.'s catalogue it is No. 966 :—"A small piece, being Tobias and the Angel."

"Genuine, but very mannered."—(Waagen.)

69 Worshipping the Host (966) BASSANO.

A bishop holds the monstrance and is attended by two priests ; soldiers and others are prostrating themselves. On canvas, 1 ft. 7½ in. high, by 1 ft. 4 in. wide.

70 Elizabeth de Bourbon, Queen of Philip IV. (91) . VELASQUEZ?

Full-length ; standing on a Turkey carpet which covers a sort of stone platform.

She is richly dressed in brown embroidered with silver, with a large ruff, her hair puffed out. Her skirt is distended with the hoop which was the fashion of the time. In her left hand is a closed fan; her right rests on a chair. In front of her is a little dog barking. In the background to the right is seen a landscape. On canvas, 7 ft. 9 in. high, by 4 ft. 9 in. wide.

This portrait was evidently painted towards the close of her life, as she died in 1644, at the age of forty-two. What is said by Stirling of another portrait of her, may be remarked also of this :—"Her cheeks whisper that the pencil and rouge-pot, the bane of Castilian beauty, were not banished from her toilet, but the artificial roses have been planted by the dextrous hand of a Frenchwoman, and merely heighten the lustre of her large black eyes."—(*Annals*, p. 632.) Ladies, in fact, seem to have been even fonder of "enamelling" in those days than now, for they did not confine their embellishments to their faces only, but went so far as to paint their hands, ears, shoulders and necks.

With regard to the painter of this picture, see note to No. 82.

91 Portrait of a Knight of Malta (159) TINTORETTO.

Half-length, turned towards the left, face seen in a three-quarters view. He wears a black dress, cloak and cap. On his breast and left arm is the cross of Malta. His hands have leather gloves and are in front of him. On canvas, 3 ft. 5 in. high, by 2 ft. 8 in. wide. Painted in an oval.

"A cavalier by Tintoret, done in an oval" was sold by the Commonwealth to Mr. Harrison, October 23rd, 1651, for £15; and "A picture of a Knight of Jerusalem," valued at £20, which had belonged to Charles I., was found at the Restoration in the possession of Edmund Harrison. In James II.'s catalogue it appears as "One of the Knights of Malta, in an oval black frame."

92 Portrait of a Man with a Red Girdle (30) . . . PORDENONE.

Half-length, looking to the left, his face seen in a three quarters view. His left hand is on his breast. He is dressed in black, except the red girdle round his waist. His cap is a little on one side. He has long hair and a beard. On the left a bit of landscape is seen. On canvas, 2 ft. 11 in. high, by 2 ft. 5 in. wide.

A picture which corresponds to this is in Charles I.'s catalogue, page 140, and called "A Mantua piece." In James II.'s catalogue, No. 515, it is attributed to Giorgione.

"Much injured, but still in Pordenone's manner."—(Crowe and Cavalcaselle.)
 "Animated, in a warm golden tone."—(Waagen.)

93 The Vision of St. Francis (95) CARLO MARATTI.

The Madonna seated in clouds, and attended by angels, has appeared to him in a vision. He holds the Infant Jesus in his arms, and bends over him reverentially.

94 Head of an Old Man (378) BASSANO.

He is seen to the elbows and wears a furred coat, and small plaited linen ruff. Perhaps this is a portrait of Bassano; and the one in James II.'s catalogue, No. 125 :—"Bassan's picture, in a ruff and fur gown, done by himself."

95 The Good Samaritan (563) BASSANO.

The Samaritan is bandaging the leg of the man, who lies on his back. Behind them is a donkey, and to the right a man praying, and a dog looking at them. On

canvas, 2 ft. 1 in. high, by 2 ft. 9 in. wide. Behind is a label:—"Bassan appointed by his Maj^{ty} for y^e Cabinett-Roome at St. James's. Thys 18 daye of Maye 1630."

The following entry in the inventory of Charles I.'s effects doubtless refers to this picture:—"Hampton Court. The Samaritane, by Old Bassanoe. Sold to Mr. Turbridge, 30th April, 1650, for £22." It is afterwards found in James II.'s catalogue, No. 121. This subject was often repeated by Bassano.

96 Portrait of a Venetian Gentleman (416) TINTORETTO.

Bust, in black, with a small collar. He has black hair, moustache, and beard.

97 A Holy Family (151) DOSSO DOSSI.

This was in Charles I.'s collection and is described in his catalogue, page 138, as:—"A great piece of Our Lady and Christ playing with a Cock in his arms; Joseph and another saint standing by, in a landscape. A Mantua piece. Done by Dosso." And it is doubtless identical with a picture entered in the catalogue of the Duke of Mantua's pictures made in 1627: "Uno quadro grande con la Madonna, il puttino che scherza con un gallo, et SS. Pietro et Paolo"—which was valued at 360 lire. We find it also in the Commonwealth inventory, folio 203:—"Mary, Christ and Joseph with a cock in it; by Persee" (*i.e.* Dossi), valued at £80, and sold to Wm. Proctor, November 7th, 1649, for £100—and in James II.'s, No. 166:—"A Madonna with Elizabeth and Joseph, Zachariah and a white cock. By Dosso." The Blessed Virgin, who is seated and pointing to Jesus, is richly attired in a crimson robe, with a blue mantle embroidered with gold; round her head is the nimbus. St. Elizabeth is seated on the ground adoring the Holy Child, who holds the white cock under His right arm. St. Joseph with his arms folded, and Zachariah on the left, contemplate the Virgin and Child. On canvas pasted on wood, 5 ft. 6 in. high, by 5 ft. 7 in. wide.

In Waagen's opinion this is too feeble in drawing for Dosso Dossi; he attributed it to his brother Giovanni Battista Dossi, who was more successful in landscapes than in figures.

98 Christian IV. King of Denmark (100) VAN SOMER.

A striking full-length portrait; turned to the right. He is in a sort of buff jacket with high leather boots, and a down-falling ruff. His right hand rests on his hip, his left leans on a stick. He wears the Order of the Golden Fleece. In the background to the left is a distant view of the Tower of London.

This portrait was probably painted when Christian IV. was on a visit to England in 1606. On that occasion, as also on his subsequent visit in 1614, he was entertained by the King, and the Queen his sister, with the greatest magnificence. Running at the tilt, bear-baiting, hunting, tennis, plays and masques, and a hundred other amusements welcomed him. He visited also this Palace, where he dined, and "hunted and killed deare with great pleasures, and surely the King of Denmarke was very much delighted with the gallantnesse of these Royal Pallaces of his Majestie." James, who was himself not averse to a little joviality, thought the visit of his brother-in-law, who was a boisterous jolly fellow, a good pretext for a regular "fling." A letter-writer of the time remarks:—"I think the Dane hath strongly wrought on our good English Nobles; for those whom I could never get to taste good English liquor, now follow the fashion and wallow in beastly delights. The ladies abandon their sobriety, and are seen to roll about in intoxi-

cation." Before his departure James presented him with a sword and belt worth upwards of £17,000; and his whole suite received presents on a similar scale.

There are several replicas of this picture, but this one is probably identical with that described in the inventory of Charles I.'s goods as:—"The King of Denmark, at length;" and sold by the Commonwealth at Hampton Court to Mr. Jackson for £20.

99 Cupids and Satyrs (101) P. DA CARAVAGGIO.

This belonged to Charles I. On the back of the panel are his cypher and an inscription, identical with those on other similar pieces before noticed. (See No. 32.) On wood, 1 ft. high, by 4 ft. long.

100 Jacob, Rachel, and Leah (102) G. CAGNACCI.

He is seated, with a skin over his legs; they are standing on both sides looking at and speaking to him. Another figure with sheep is behind. On canvas, 5 ft. high, by 6 ft. wide.

101 A Shepherd with a Pipe (757) GIORGIONE?

This was in Charles I.'s collection; it is thus described in his catalogue, page 127:—"A Shepherd without a beard, with long hanging hair, holding a pipe in his right hand, being some part in his white shirt, at his left side some drapery so big as the life, to the shoulders. Done by Giorgione. Bought by the King."

It is also No. 540 of James II.'s catalogue:—"A piece being a man's picture to the waist, with a pipe in his hand," and there called a Giorgione. On canvas, 1 ft. 11 in. high, by 1 ft. 8 in. wide.

Of this subject, there are frequent repetitions; at Bowood, Lord Lansdowne's, in the National Gallery at Edinburgh, &c.; besides others abroad. Messrs. Crowe and Cavalcaselle observe that, "though no one of the extant replicas can be admitted as genuine Giorgiones, they may have all been derived from an original that has been lost." This particular one has been so repainted as to scarcely look the same. If not by Giorgione, it was perhaps by Della Vecchia, whose imitations of him were wonderful.

102 An Italian Knight (69) PORDENONE?

Half-length in black; his left hand on the hilt of his sword, his gloves in his right hand. Full face; reddish hair and beard. On his breast is a gold Maltese cross, with the Crucifixion in enamel. Painted on a dark green ground. On canvas, 2 ft. 11 in. high, by 2 ft. 5 in. wide.

Pronounced "not genuine" by Messrs. Crowe and Cavalcaselle.

103 Head of Giorgione? (128) *by himself?*

This is the first picture in Charles I.'s catalogue:—"No. 1. Imprimis. A dark painted man's head in a black cap and a cloak without hands or ruff. Done by Giorgione; said to be his own picture, being pasted upon a new board set in a black frame. Painted on the right light. Bought by the king when he was Prince." It is painted on a blue ground. On canvas pasted on wood, 1 ft. 8½ in. high, by 1 ft. 3½ in. wide. The back of the wood is branded with Charles's cypher, C.R. and the crown.

Messrs. Crowe and Cavalcaselle do not think this genuine; they add that there are so many repaints as to make an opinion hazardous.

104 Family of Pordenone ? (152) BERNARDINO LICINIO.

Ten half-length figures, life-size, assembled round a table covered with a parti-coloured cloth, and on it a dish with fruit. To the left is an elderly man in black, next to him, in the centre, a lady apparently his wife, in a white bodice, with crimson skirt and sleeves. Behind here is another woman in a green dress embroidered with gold, and a white and gold headdress. Behind are seen the heads of three girls. Sitting at the table are three children; and one little girl in a white and green dress, with long flaxen hair standing in front. In the upper left-hand corner is the date, MDXXIII. On canvas, 4 ft. high, by 5 ft. 8 in. wide.

This came from Mantua when Charles I. bought the Duke's collection; and it is doubtless, therefore, the picture catalogued in a Mantuan inventory of 1627, as:—"Uno quadro de asse con un padre con otto figli opera del Pordenone." (See D'Arco's *Notizie*.) It was not catalogued by Vanderdoort, but from the Inventory of the King's goods, taken after his death, we find that it was valued at £80, and stated to be in 1649 at St. James's, with "His Highness," *i.e.* Cromwell.

Though long attributed to Giovanni Antonio Licinio, called Pordenone, this is decidedly by his scholar and kinsman (some call him his brother) Bernardino Licinio (see notes to No. 71), and is one of his earlier works. As to what family is represented, there is no clue. There is the same composition, with slight variations, in the Borghese Palace at Rome (See Waagen's *Art Treasures*, ii., 359, and Kate Thompson's *Public Galleries of Europe*, pp. 65, 246, 392).

The surface has been injured by old cleaning and repainting, "but shows marks of a bold free touch and a more effective treatment than the one at Rome. The models of Bernardino are not merely those of Pordenone; they are also Palmesque and Giorgionesque, and this accounts for the error of collectors, who confound his works with those of Pordenone. His flesh is usually of a dull red, and a raw and shiny evenness in surface. The types are conventional and common, the faces cold and unexpressive, the drawing incorrect, the hands, feet and articulations coarse. The figures are heavy and fleshy."—(Crowe and Cavalcaselle's *History of Painting in North Italy*, ii., 292).

105 Architectural Subject (107) [See No. 25] ROUSSEAU.





King's Audience Chamber.

BY Sir Christopher Wren this was called "The Drawing Roome," and he proposed its being fitted up "with some variety, as having the best furniture in it." Audiences were then given in the Presence Chamber. It has had its present name, however, since about 1720, and the canopy of red damask suspended from the wall shows that the Georges are any rate held state receptions here.

The carvings are some of Gibbons' best work, especially those round the Queen of Bohemia, which recall Evelyn's remark of "there being nothing in nature, nothing so tender and delicate as his flowers and festoons, and yet the work very strong." The quantity he executed here shows that "His Majesty surveyor Mr. Wren, who faithfully promised to employ him" kept his word; and we find from the old bills that he was well paid.

The ceiling would have been painted but for the death of William III., which put a stop to most of the works here. From its centre is suspended an elaborate chandelier covered with cut-glass, arranged in pendants, roses and small festoons. Between the windows, and of the same height as them, are two pier-glasses, whose borders, though somewhat injured, are in good taste. The fireback is curious; it is a rude representation of the Sacrifice of Isaac. The walls were originally designed for tapestry; two pieces of "The Story of Abraham," which are now in the Great Hall, hung here at one time.

The length of this room is $39\frac{1}{2}$ feet, its width $33\frac{1}{2}$ feet, and its height 30 feet.



106 A Triptych—The Passion (710) LUCAS VAN LEYDEN?
 Centre Compartment—*The Crucifixion.*

Christ is on the Cross, between the two thieves. On the left of the picture is a soldier with a spear piercing His side; he is assisted by a Pharisee in an ermine cope; to the right is the centurion on horseback, and in front is Our Lady fainting and supported by St. John. Mary Magdalene is at the foot of the Cross, clasping it; several other figures of men and women surround it.

Left Wing—*Christ falling under the Cross.*

A soldier is standing over Him, with his hand raised, to strike Him; and a Pharisee is also advancing for the same purpose. Behind is a group of soldiers and others following, and in the distance the tower of a gateway or castle, and an unfinished tower of a cathedral (? Cologne).

Reverse of the Left Wing—*Ecce Homo.*

Christ is seen in a three-quarters length, facing the spectator, and standing behind a stone parapet or ledge; between His hands is the reed. On the left is a dusky-complexioned man, in a yellow robe with a turban, pointing to Our Saviour, above whom is a tablet inscribed:—"· ECCE ✠ HOMO ·"

Right Wing—*The Resurrection.*

Christ, with red drapery about Him, is rising above a square tomb; He holds a banner in His left hand, with a red cross. The soldiers are asleep, but other figures are gazing at Him.

Reverse of the Right Wing—*Mater Dolorosa.*

Our Lady with her hands clasped, and with a white hood, is seen in a half-length facing a little to the left; behind her is St. John looking in the same direction. In the background is seen Gothic architecture, a gateway, and a church.

Painted on wood; the centre piece 4 ft. high, by 2 ft. 9½ in. wide; the wings, 4 ft. high, by 1 ft. wide.

107 Holy Family with Four Angels (108) PARMIGIANO?

The Child is on His Mother's knee; she is in an olive-coloured dress, with a bright green mantle. On the left are four angels looking at Him.

"This is, I think, the same or nearly the same composition engraved by Egid. Rousselet, and in Boydell's set by Philips." (Jameson's *Royal Galleries*.)

108 Portrait of a Man (53) TINTORETTO.

To the elbows, nearly full face; looking to the left, short brown hair and beard. He wears a dark fur mantle. On canvas.

109 Portrait of a Man, in Armour (44) Titian?

Half-length, looking to the left, with short brown hair and beard. He appears to wear a brown doublet with grey sleeves, though some call it armour. On his head is a small black cap. His left hand grasps his sword, which is belted to his waist; his right hand points downwards. Painted on a brown ground. On canvas, 3 ft. high, by 2 ft. 7 in. wide. In the right-hand corner is an almost obliterated seal.

Of this Messrs. Crowe and Cavalcaselle remark that it is of the Venetian School, but not by Titian. "The treatment points to a follower of the schools of Tintoretto and Bassano." (See *Life and Times of Titian*, ii., 463.)

110 Mary Magdalen anointing the Feet of Christ (112) S. RICCI.

The scene represents the house of Simon—a fine Italian building—with a portico under which a long table is arranged. On the left is Christ seated, with Magdalen at His feet and Simon standing by His side. Sitting and looking at them are some eight men besides servants, attendants, and a leper on the extreme right. On canvas, 10 ft. 9 in. high, by 20 ft. 9 in. wide.

This and other scriptural subjects in these rooms were painted by Sebastian Ricci after 1726, the date of his return from England to Venice. It has been said that they were executed for Queen Anne, in this country; but that this is an error is evident from the life of him, with a description of his works, published at Venice in 1749; at which time they were in the possession of Mr. Joseph Smith, the British consul at Venice. He was assisted in the architecture by his nephew, Marco, who died in 1730. They were engraved by John Michael Liotard while in Smith's possession. (See *Descrizione de' quadri da S. Ricci*.)

They are unusually good examples of S. Ricci's manner, and show how completely he succeeded in his imitations of Paul Veronese, which indeed were sometimes so successful as to be sold for original works of the master and deceive, if possible, even the critics. La Fosse, the painter, when he found he had been imposed upon, retaliated with the sarcasm:—"Take my advice, paint nothing but Paul Veronese's, and no more Riccis."

111 Portrait of Titian (124) after Titian.

A head; looking upwards to the right. He wears a black and grey cap. On paper laid on canvas, 1 ft. 5½ in. high, by 1 ft. 1½ in. wide. Similar to the engraving by Agostino Carracci.

112 Madonna and Child, with Tobit and the Angel (465) TITIAN.

She is sitting, turned slightly to the left, on a bank near a rosebush in full bloom, and is plucking some of the blossoms with her right hand, and holds others in her left. The Infant Jesus lies half on her lap and half by her side, on a white cloth over her blue mantle. He holds up a rose in His right hand, and His left is on her lap, touching her right hand. Tobit with his fish in his left hand, and his dog, is in the distance to the right; the angel by his side. On wood, 2 ft. 9 in. high, by 3 ft. 11 in. wide.

This exactly corresponds with a picture described by Ridolfi in his *Maraviglie* (vol. i., p. 262, ed. 1835), and stated by him to be at the time he wrote, 1642, in the collection of the Dutch virtuoso, Van Reynst. He characterizes it as:—"Una delle singolari fatiche di Tiziano." While in Reynst's possession it was engraved for him by Cornelius Visscher, with many others of his pictures, several of which he had bought at the dispersal of Charles I.'s collection. It must afterwards have formed part of the "Dutch gift" to Charles II. (see *Introd.*), as it appears in the catalogue made at his death for James II., as:—"No. 431. The best Madonna with Tobit and the Angel. By Titian." Messrs. Crowe and Cavalcaselle's criticism on it is as follows:—"The panel is injured, and the head of the Virgin retouched, but the drawing is less clever and appropriate, the execution less skilful than Titian's, and we can scarcely err in assuming that the author is Santo Zago, a pupil of Titian." (*Life and Times of Titian*, ii., 464.)

113 Portrait of St. Ignatius Loyola, but? (111) . TINTORETTO?

Three-quarters length, turned to the left; in a close-fitting black velvet doublet. He is bareheaded, and his hair, which curls over his forehead, is

black ; his beard and moustache are of a lighter colour. His right arm leans on a table, his left is by his side ; both his hands are gloved. On the table is written : "AN. XXV. 1545." Painted on a dark ground. On canvas, 3 ft. 5 in. high, by 2 ft. 10 in. wide.

This is evidently the picture in Charles I.'s catalogue, page 172, described as :—"A man's picture, as big as the life, to the knees, in a black cap and habit, and a little ruff, his left hand at his side, the other hand leaning on a table ; which the Lord Cottington has delivered to the king, which is yet unpaid for. Done of Tintoretto's best work, taken for Titian." The opinion therefore of Waagen that this is a good portrait by Tintoretto is thus curiously confirmed. Messrs. Crowe and Cavalcaselle think it should be assigned to a disciple of Paris Bordone. "The attitude is Titianesque, but the treatment is feeble, and the surface much damaged by time and retouching."

Why this has been called Ignatius Loyola no one knows, or is ever likely to know. It bears no sort of resemblance to the authentic portraits of the saint, and besides, in 1545, when this purports to have been painted, he was fifty-four years of age and not twenty-five ! The error probably originated in nothing better than the dishonest attempt of some mendacious reckless person to give an unknown portrait an interesting name, on inadequate grounds.

114 Portrait of a Gentleman (486) LORENZO LOTTO.

A bust ; face seen in front, bareheaded, with long black hair and beard. He wears a black dress, cut square at the breast, and showing a white quilted shirt. On canvas, 1 ft. 9 in. high, by 1 ft. 3½ in. wide.

This fine portrait was formerly attributed to Giorgione, and, in order to make it more interesting, was gratuitously called a portrait of himself. It is now generally believed to be by Lotto ; or perhaps by Cariani. Both these masters are those who amongst the Bergamasques "most frequently produced pictures subsequently honoured with the name of Giorgione." (See Crowe and Cavalcaselle's *History of Painting in North Italy*, ii., 159.)

It has been engraved as Titian, by Vostermann.

115 Madonna and Child, adored by Saints (706) PALMA VECCHIO.

The Madonna is seated on the left, and extends the Infant Jesus to the saints ; He turns round to her with an expression of mingled fear and confidence. St. John is kneeling on his right knee, and holds a lamb and his cross between his arm. In the centre, kneeling and looking at him is St. Catherine. In the background to the left are some columns ; to the right a landscape with a tower. On wood, 1 ft. 11 in. high, by 2 ft. 7 in. wide.

This beautiful little picture was at one time attributed to Titian ; but all the best critics now assign it to Palma Vecchio. This opinion is confirmed by an entry in the catalogue of Charles I.'s pictures, page 37, which evidently relates to the panel before us :—"Done by old Palma, being our lady, and Christ upon her lap, St. Catherine and St. John kneeling, presenting a lamb ; little entire figures, painted upon a board, and set upon a new board. Painted upon the wrong light," *i.e.* the light coming from the left of the persons represented. We find it also in the Commonwealth inventory :—"Our Lady, Christ and others, by old Palma, appraised at £200, and sold to Mr. Jasper, March 22nd, 1649, for £225." It first received the name of Titian in James II.'s catalogue, No. 502. Unfortunately it

has been much injured by repainting and varnish. It is the only genuine work of Palma's in this collection. It was exhibited at Burlington House in 1872. The surface is heavily daubed with repaints and varnish.

116 Supposed portrait of Titian's Uncle (114) TITIAN.

Half-length, turned to the right, in black. He stands by a table on which is a golden apple held in his left hand; a book, between the leaves of which are the fingers of his right hand, is also on the table. He is bareheaded; his hair and beard are brown, and close clipped. In the background on the left is a statuette of Apollo on a pedestal or bracket; on the right is a landscape very beautifully painted, with mountains seen through an opening. On canvas, 3 ft. 9 in. high, by 3 ft. 2 in. wide.

"Most of this picture is repainted, but fragments of it, and particularly the landscape, display the hand of Titian about his middle period. The person represented is about fifty years old, but on what ground he is called Titian's uncle it is impossible to say." (Crowe and Cavalcaselle's *Life and Times of Titian*, ii., 429.) It received this name between the years 1842 and 1854.

"This is probably a portrait of Partenio, a poet and friend of Titian, who wrote many verses on his pictures. He also wrote a poem on 'The Loves of Leucippe and Acofante,' and hence perhaps the emblems." (Note in the *Royal Catalogue*.)

117 Portrait of Giovanni Bellini, Titian's master (277) by himself?

A bust, less than life, nearly a full face, looking to the left. He has light bushy yellow hair, and a small black skull cap. An Italian town is seen in the distance. On a red marble ledge below is painted a cartello, on which is inscribed "Joanneff Bellinuf." On wood, 1 ft. 5 in. high, by 1 ft. 1½ in. wide.

No work of Bellini's is mentioned in Charles I.'s catalogue; and there is nothing to show how or when this portrait was acquired. In the short list of portraits, however, compiled for James I., there was:—"A Venetian Senator donne by Joan Tibulini" which may possibly be this.

There are so many supposed portraits of Giovanni Bellini, most of which are attributed to himself, and all of which are more or less dissimilar in character and features, that it has puzzled the critics to decide which is genuine. The one in the Capitol at Rome, to which Messrs. Crowe and Cavalcaselle give the preference, and describe as "a bust of a beardless man in a long yellow wig, with a sharp glance from the black pupil of his eye, low angular brow, a round-balled nose, and a sarcastic mouth," may perhaps be the original of this one. In their criticism of it they remark:—"At Hampton Court the features are pinched and stern, but the treatment seems hardly equal to that of Giovanni," but they justly add that "it is vain to pretend to a correct opinion when a panel has received so much injury." (See *History of Painting in North Italy*, i., 182 and 188.) Dr. Waagen thought it recalled the style of his scholar Cima da Conegliano.

118 Madonna and Child, with the Donors (466) P. BORDONE?

On the left is a man in a dark dress in a devotional attitude, with his hands crossed on his breast. The Holy Infant is turning towards him, and extending His right hand. On the right is a lady, richly dressed in a crimson bodice and slashed sleeves, &c., with pearls round her neck, and elaborately curled and plaited hair. Behind is a green curtain; and in the distance a landscape. On canvas, 1 ft. 8 in. high, by 3 ft. 9 in. wide.

"By a poor follower of Paris Bordone."—(Crowe and Cavalcaselle.)

- 119 A Venetian Gentleman (896) L. BASSANO.

Three-quarters length, in black, looking towards the left. His gloves in his left hand, his right hand on a box on a table. He is bareheaded, and has dark hair, whiskers and beard.

- 120 Head of an Old Man (54) IL BASSANO.

Bust ; turned towards the left, nearly full face. His hair and beard are grey. He wears a crimson dress trimmed with fur. On canvas, 2 ft. high, by 1 ft. 8 in. wide.

- 121 Christ healing the Sick (119) S. RICCI.

Christ is bidding the leper, who is on the right, reclining on a mattress, to take up his bed and walk. On the left are several sick. In front is the Pool of Bethesda ; in the background a church. On canvas, 10 ft. 9 in. high, by 9 ft. 10 in. wide. See No. 110.

- 122 The Marquis del Guasto ? and his Page (964) TITIAN.

He is seen to the knees, in armour, with his face inclined slightly to the right. His head is bare, his hair brown, and his face, which is very handsome, clean-shaven. His right hand rests on a table, on which is his helmet. His left, holding a letter, leans on the arm of his servant or page, who is just seen in profile on the spectator's right, fixing the armour on his left shoulder. The page has a beard, and wears a striped yellow and red dress. On canvas, 4 ft. 4 in. high, by 3 ft. 1 in. wide.

In Charles I.'s collection there were several portraits, originals and copies, of the Marquis del Guasto, by Titian, whose patron and friend he was. But the descriptions of them do not at all correspond with this. There is, however, in his catalogue, page 147:— "A picture of a man, where his page is putting on his armour, fitting it at his right shoulder, the page being in a white and red habit. Brought from Germany by my Lord Marshal to give to the King from Colonel Lasley,"—which, in spite of trifling discrepancies and the fact that no painter's name is given, is very likely meant for this ; particularly as it reappears in James II.'s catalogue, No. 41, still unnamed:— "A man's picture to the waist, with his page putting on his armour." It was probably labelled "The Marquis del Guasto," by some artistic housekeeper, who had heard of the name in connection with Titian's.

Messrs. Crowe and Cavalcaselle remark that "it is hard to say on what grounds this captain is called Marquis of Guasto. Drawing, modelling, and colours are lost in abrasions, and the surfaces are so injured that Titian's handling is hardly to be recognized, yet fragments, such as the profile and hand of the 'page,' are worthy of Titian, who is probably the painter of the picture. As regards the person represented, it is worthy of remark that the features are not unlike those of the Duke of Alva, as painted by Antonio Moro in a picture at Windsor Castle ; not unlike those of a portrait erroneously ascribed to Titian, but called the 'Duke of Alva,' in the collection of the Duke of Buccleuch at Dalkeith. We should be better able to judge if we had a clue to Titian's original portrait of Alva, or even to the copy of the original executed by Rubens (See Sainsbury's *Papers*, 237)." (*Life and Times of Titian*.)

- 123 Landscape with Figures (610) SCHIAVONE.

- 124 Venus, Mars and Cupid (1086) School of P. BORDONE ?

A nude Venus in the foreground on the left, reclines on crimson drapery. Mars with his right foot on his helmet, sits under a tree opposite, and is contemplating

her. A Cupid standing by, offers him a basket of fruit. In the distance are some figures hunting. On canvas, pasted on wood, 2 ft. 7½ in. high, by 2 ft. 6 in. wide.

The back of the oak panel is branded with Charles I.'s cypher—"C.R." and the crown. "A Venus, with Mars and Cupid, naked, by Paris Bordone," was sold by the Commonwealth for £10. The drapery on the female is added.

This is certainly not a genuine Giorgione. It has been much repainted, but from such parts as remain untouched, Messrs. Crowe and Cavalcaselle judge it to be by a follower of Paris Bordone. (See *Painting in North Italy*, ii., 168.)

125 Head of a Man in a black Cap (45) GIORGIONE?

Full face, looking to the right; with a beard and long brown hair, which falls over his shoulder. He wears a black cap, and a dress of black stuff, which is open in front, and shows a white shirt up to the throat. On canvas, 1 ft. 11 in. high, by 1 ft. 6½ in. wide.

This is not by Giorgione. "There are many repaints which conceal the original handling, and make an opinion hazardous." (Crowe and Cavalcaselle's *Painting in North Italy*, ii., 169.)

126 Jacob's Journey (570) IL BASSANO.

A small composition of cattle, horses, sheep, goats, &c.; with a few figures, one on the right examining the marks on some sheep. On canvas, 1 ft. 8 in. high, by 2 ft. 2 in. wide.

127 The Wise Men's Offerings (556) P. VERONESE.

This, which appears to be a study for a large picture, represents a king in a rich cope, tendering an offering to the Holy Child, seated on His mother's knee. St. Joseph, who is behind them, rests his hand on a staff, and his head on his right hand. To the left are attendants in oriental dress, and a youth on horseback with a banner. On canvas, 2 ft. high, by 3 ft. wide.

128 Elizabeth, Queen of Bohemia, daughter of James I. Full-length, with a fan of feathers (125) HONTHORST.

An admirable and highly interesting picture. In the left hand corner is this inscription:—"INTRA FORTVNÆ SORTEM, EXTRA IMPERIVM." It originally belonged to Sir Henry Wotton, who left it by his will, dated October 1st, 1637, to the Prince of Wales, afterwards Charles II., in the following terms:—"I leave to the most hopeful Prince the picture of the elected and crowned Queen of Bohemia, his aunt, of clear and resplendent virtues through the clouds of her fortune." Behind it, pasted on the canvas, is a small piece of paper on which the following is written in a handwriting of the time:—

*Januarij 21 anno 1639.
This Picture was given
to Prince Charles by Sr
Henry Wooton's last will
for a Legacy.*

It was at Hampton Court in Cromwell's time, and was sold to a Mr. Bass for £10. At the Restoration Charles II. either bought or took it back.

She was married in 1613 in the Banqueting House at Whitehall, to the Elector Palatine, Frederick V. The festivities on the occasion were of the greatest splendour, and cost £100,000. A picture in this collection, No. 643, is supposed to

represent the equally sumptuous wedding feast on their arrival at Heidelberg. Their fatal acceptance afterwards of the Crown of Bohemia, and the misery into which it led them belong to general history. The dignity and fortitude of Elizabeth, amidst the most overwhelming misfortunes, roused the deepest enthusiasm in all generous minds. By the army that fought for her she was affectionately called "The Queen of Hearts." Her relative Christian, Duke of Brunswick (see No. 330), became her sworn champion, and always wore her glove in his helmet. And the chivalrous spirit of Sir Henry Wotton also was moved to a noble sympathy with her distress. His charming verses to her seem an indispensable adjunct to this note:—

"You meaner beauties of the night,
That poorly satisfy our eyes
More by your number than your light,
You common people of the skies,
What are you when the sun shall rise?"

"You curious chanterers of the wood,
That warble forth dame Nature's lays,
Thinking your voices understood
By your weak accents, what's your praise
When Philomel her voice shall raise?"

"You violets, that first appear,
By your pure purple mantles known,
Like the proud virgins of the year,
As if the spring were all your own,
What are you when the rose is blown?"

"So, when my mistress shall be seen,
In form and beauty of her mind
By virtue first, then choice, a Queen,
Tell me if she were not designed
Th' eclipse and glory of her kind?"

Honthorst was the Queen's favourite artist; and he not only painted her several times, but had the honour of instructing her and her daughter the Princess Sophia in the use of the brush. The Princess Sophia, scarcely anyone needs to be told, was the mother of George I., and the direct ancestress of the Queen. This picture was engraved by F. Brün in 1627.

129 Departure of Briseis (126) SCHIAVONE.
Canvas pasted on wood, 8 in. high, by 5 ft. 8 in. wide. (See No. 39.)

130 Head of a Young Woman (505) unnamed.
In a brown square-cut bodice with green sleeves. A white band on her head. The back of the panel, which is very old, has Charles I.'s cypher on it. On wood, 1 ft. 6 in. high, by 1 ft. 1½ in. wide.
This has been ascribed to Bellini.

131 The Woman taken in Adultery (130) S. RICCI.
The scene is a church, with a pulpit. Christ is writing with His finger on the ground; the Pharisees surrounding Him are looking on; the woman stands by with her hands bound. On canvas, 10 ft. 9 in. high, by 9 ft. 10 in. wide. (See No. 110.)

132 David and Goliath (243) School of SCHIAVONE.
No. 79 of James II.'s catalogue, and described as:—"A little landscape, where David has killed Goliath. After the manner of Paul Veronese." He is sitting on the decapitated body of the giant, and some horsemen are riding away. On wood, 1 ft. high, by 2 ft. 3 in. wide.
Apparently by a feeble disciple of the school of Schiavone (Crowe and Cavalcaselle).

133 Mystic Marriage of St. Catherine (638) TITIAN ?

The saint is on the right, seen in profile, in a crimson dress, with a green mantle ; the Infant Jesus, who is held by His mother, is putting the ring on her finger. Behind is St. John holding a scroll with "Ecce Agnus Dei." On canvas, 2 ft. 4 in. high, by 3½ ft. wide.

This is not by Titian ; there is a copy of it in the Fitz-William Museum at Cambridge.

134 Jacob Stealing the Blessing (614) SCHIAVONE

On canvas pasted on wood, 7 in. high, by 3 ft. 6 in. wide. (See No. 39.)

135 The Shepherd's Offering (469) CARIANI ?

The Madonna, with the Infant on her knee, is sitting on the ground to the left. In front of them are two shepherds kneeling, and a shepherd boy is close by, playing an instrument. Behind are three angels singing, and St. Joseph. In the distance are some figures with a horse and sheep ; and further off a landscape with a promontory and a town. On wood, 3 ft. 11 in. high, by 2 ft. 5 in. wide.

The back of the panel is branded with Charles I.'s cypher, C.R. and the crown ; and a piece of paper is pasted on it with the words :—"From Mantua, 1628."

This picture, of which the surface has unfortunately been rubbed and stippled over, has been ascribed to Giorgione ; but, in the opinion of Messrs. Crowe and Cavalcaselle, the treatment suggests rather his scholar and imitator, Cariani. (See *Painting in North Italy*, ii., 159.)

136 Portrait of Giacomo da Ponte (Il Bassano) (971) by himself.

Nearly full-length ; turned three-quarters to the left, and standing by a table on which are his pencils. He holds one in his right hand ; his left is by his side holding a handkerchief. He is dressed in black with a collar edged with lace. He has a small dark beard. On canvas, 4 ft. high, by 3 ft. 1 in. wide.

This is probably a genuine portrait of one of the Bassanos. It has generally been called Giacomo the father, though it appears rather to resemble his son Leandro (see Nos. 72 and 120). As all his four sons were painters, and closely imitated his style and copied his works, it is now almost impossible for even the acutest critics always to discriminate between them. Their family name was "Da Ponte," which has been superseded by that of "Bassano," their native town. Old Giacomo at first studied under Bonifazio, but his master grew so jealous of him that he never got a chance of seeing him colour his pictures, except through the key-hole ! When he returned to Bassano, he devoted himself to reproducing with great accuracy the rustic scenery, and the animals and objects of still-life, which he found in the neighbourhood. He thus became the founder of "genre" painting in Italy, sometime previous to its development in the Netherlands. He was a friend of Tintoretto's, and one day when they had been dining together, and had discussed the merits of the great masters, Tintoretto exclaimed :—"Look here, Jacopo, if you had my drawing, and I had your colouring, the devil take it if Titian, Raphael, and the rest could hold a candle before us !" (See notes to Nos. 142, 160, 163.)

137 Christ and the Woman of Samaria (509) BONIFAZIO.

Our Lord is seated on the left of the well with His right hand up. The woman is standing on the other side, looking at Him, and has her two hands on a pitcher which rests on the stone ledge of the well. Two boys are playing close by. In the land-

scape behind are many figures ; some four or five to the left, and others further off to the right. On canvas, 5 ft. 5 in. high, by 8 ft. 2 in. wide.

Although this is not to be found in Charles I.'s catalogue, it was doubtless in his collection, as a picture called "Christ by the well and the Samaritan woman by Bonéffatinis," was sold by order of the Commonwealth among others of "the late King's" pictures to Colonel Webb, Oct. 29th, 1649, for £50 (see Inventory, fol. 237). At the Restoration, "A very large piece of the woman of Samaria and Christ, by Bonifacio" was found in the possession of John Cade, at the sign of the Globe in Cornhill, for which he had paid £50 "when he took his house and shop." (7th, 1879, *Report of the Historical Commission*.) In James II.'s catalogue, No. 159, it was attributed to Palma Vecchio, and has gone under that name until recently.

Waagen assigned it without hesitation to Bonifazio, adding that "it is of slight execution and injured by overcleaning." Messrs. Crowe and Cavalcaselle (*Painting in North Italy*, ii., 486) remark that it "represents the Palmesque as we see it in Rocco Marcone or Schiavone." Compare No. 146.

138 A Warrior in Armour, called Gaston de Foix (74) SAVOLDO.

He is half recumbent in a gloomy chamber ; turned to the right, and looking upwards. Behind are mirrors in which his form is reflected. His right arm rests on a ledge in front, his left points to the mirror. On canvas, 2 ft. 11 in. high, by 2 ft. 8 in. wide.

This picture was in Charles I.'s collection, and was sold by order of the Commonwealth, 21st March, 1650, to a Mr. Wright for £4, under the title of "Gaston the Foxes." It is a replica, though poorer in execution than the original, of a portrait in the Louvre signed by Savoldo, but long catalogued, as was also formerly this one, under the name of Giorgione, and erroneously called "Gaston de Foix." (See next picture.)

The learned authors of the *History of Painting in North Italy* (vol. ii., 490), remark *à propos* of this replica, that it "shows that Savoldo was an eager supporter of the doctrine held by the painters of his time,"—namely, that painting is preferable to sculpture as a means of exhibiting nature in its utmost variety, because a given form can be reproduced, in numberless varieties on one canvas, by a judicious use of reflecting surfaces, while marble cannot realize the idea of life by colour—and that he was fond of repeating what he considered the proof of his opinion.

139 Holy Family, with two Donors (631) SAVOLDO.

The Madonna is in the middle, with hands joined, behind a cradle or cushion on which is the Infant Jesus. On the left is a man, one of the donors, in a large furred cloak, with thick brown hair and beard, lifting a dark-coloured cloth from the waking Infant. On the other side is a woman, the other donor, in a brown dress, with an embroidered cap and rings on her finger. Her hands are joined in prayer. Half-length figures, life-size. On canvas, 3 ft. 4 in. high, by 4 ft. 6½ in. wide.

This Holy Family was long attributed to Pordenone. It is, however, a most characteristic example of Savoldo, an excellent artist in his way, but one who has been persistently ignored, and whose works are usually assigned to other painters. He was a native of Brescia, and studied the works of Titian ; but there is always a distinct style in his works, which is peculiarly his own. He was held in high esteem by his contemporaries, and especially Aretino, Titian's friend. "His colouring is, on the whole, colder than that of his contemporaries of the Veneto-Brescian schools,

and his flesh tints are adust and sombre, especially in his male figures; nor are his draperies generally brilliant in colour." (*Cat. Nat. Gall.*) He died at a considerable age in 1590.

His signature is found in the upper right-hand corner of this canvas:—"Savoldus da Brescia faciebat 1527." There is a counterpart of it in the Turin Museum, with the difference, among others, that the woman is replaced by St. Francis. (See Crowe and Cavalcaselle's *Painting in North Italy*, ii., 427.)

140 Small half-length Portrait of a Gentleman (582) — ?

Full front in black, with a bridle bit in his hands; black cap, and a reddish beard divided in the middle. On wood, 1 ft. 2 in. high, by 1 ft. 9½ in. wide.

It is hardly necessary to invoke the authority of Messrs. Crowe and Cavalcaselle in order to refute the very inappropriate attribution of this picture to Perugino.

"A 'bit' was the device of Benedetti Artasani Podesta of Padua at the time of the Treaty of Cambray." See Mrs. Palliser's *Historic Devices*, p. 27. (*Royal Catalogue*.)

141 Susannah and the Elders (859) P. VERONESE.

A small dark canvas piece of three figures.

142 Jacob's Journey (103) IL BASSANO.

This is "The picture where Abraham, with his family, is travelling; some twelve little entire figures, and some cattle. Done by Bassano in his first manner," which belonged to Charles I. On canvas, 4 ft. 2 in. high, by 6 ft. wide. It was at Hampton Court in 1650, and was sold by order of the Commonwealth to Mr. Wilmore for £5. From him it must have come into the possession of Van Reynst, the Dutch collector, who was so large a purchaser at the sale of Charles I.'s works of art, as it was engraved for him. Afterwards, when the Dutch States purchased his collection to present to Charles II., it came back again to England, for we find it again in James II.'s catalogue, No. 241:—"The Children of Israel journeying, by Giacomo Bassano."

143 Mars, Venus, and Cupid (573) PAUL VERONESE.

In James II.'s catalogue, No. 334:—"Mars and Venus, Cupid holding a glass. By Paul Veronese." The goddess is seated on a stool with her back turned, and is adjusting her hair. Mars is seen in the background. On canvas, 2 ft. high, by 1 ft. 9½ in. wide. It had been sold by the Commonwealth to a Mr. Jasper for £11.

144 A Concert (554) LORENZO LOTTO ?

Four half-length, life-size figures, standing. In the middle is a woman in crimson with a white cloak, holding a piece of music. Behind her is a man looking over her right shoulder. On the right is an oldish man with a grey cap, holding a scroll of music in his left hand. A boy just seen to the shoulders is behind. On canvas, 2 ft. 5 in. high, by 3 ft. 3 in. wide.

This, which Messrs. Crowe and Cavalcaselle characterize as "an empty low-toned picture, dulled by re-touches and varnishes," was formerly attributed to Bellini; but it is probably a work of Lotto's declining years, or possibly of Previtali's, also a disciple of the great master. In James II.'s catalogue it is entered, No. 859:—"A piece with four figures to the waist, singing; by Giorgione."

- 145 St. Catherine, with three other figures, at the Altar (788) P. VERONESE.

So described in James II.'s catalogue, No. 383. She is kneeling, with her right hand on her bosom; behind her stands another woman in a crimson mantle holding a palm. A priest in a dark green cope and yellow stole is standing by and inclines towards her; in his right hand he holds a palm branch, in his left a crown. In the left corner of the foreground an acolyte holds a large taper in his left hand, in his right an asperges brush, and looks over his shoulder at a spaniel close by. On canvas, 2 ft. high, by 2 ft. 4½ in. wide.

"Genuine, but of no great value."—(*Waagen*.)

- 146 The Shepherds' Offerings (140) BONIFAZIO.

The Madonna is sitting on the left beneath some columns, with the Infant Jesus on her lap. She holds in her right hand a small green book, which she is reading. Behind them is an angel encouraging a boy with an offering of a fish, probably meant for Tobias, to come forward. St. Joseph with a crutch sits on a stone to the right, and near him a shepherd is approaching with a lamb in his arms. On the left are St. Roche and St. Elizabeth sitting with the young Baptist in her arms, and another saint. On canvas, 5 ft. 5 in. high, by 8 ft. 2 in. wide.

This picture was in James II.'s catalogue, where it was ascribed to old Palma. It was engraved by Gribelin in 1712 for Queen Anne, under that name.

"Of resolute handling, but having only surface colour."—(*Crowe and Cavalcaselle*.) Compare No. 137.

- 147 An Old Man's Head (134) L. BASSANO.

"A little piece being an old man's head"—doubtless this one—was No. 147 in James II.'s catalogue. A full face, red nose, and wiry grey hair. On canvas pasted on wood, 1 ft. 3 in. high, by 1 ft. 1½ in. wide.

- 148 Portrait of Andrea Odoni (72) LORENZO LOTTO.

Half-length, standing beside a table on which he rests his left arm; his left hand is on his breast. In his right, which is extended, he holds a small statuette. Antique torsos and statues are behind him and about the room. Coins and a book, and other articles *de vertu* are on the table. He wears an ample fur pelisse which just shows his shirt, and a gold chain with a cross round his neck. His hair and beard are brown and thick. On canvas, 3 ft. 4½ in. high, by 3 ft. 10 in. wide.

This magnificent portrait has for centuries been erroneously attributed to Correggio, and denominated Baccio Bandinelli the sculptor. Dr. Waagen was the first to designate Lorenzo Lotto as the true painter, and his opinion, which was emphatically endorsed by Messrs. Crowe and Cavalcaselle, has recently been confirmed by the discovery in the lower left-hand corner of the signature:—"Laurentius Lotus, 1527,"—brought to light by judicious cleaning.

It was in this year, 1527, that Lotto, who had hitherto resided chiefly at Bergamo, took refuge, when the wars of Clement VII. with the generals of Charles V. broke out, at Venice. There he became acquainted with Titian, Aretino, and other artists and connoisseurs; and among them with Andrea Odoni, "a rich and enthusiastic admirer of contemporary art in the North," who had just inherited a valuable collection of antiquities from Francesco Zio, which he is here depicted as contemplating. That this is so, is proved by Aretino's letters, and the *Notizie* of the Anonimo, who, in describing the works of art preserved in the house of "Messer Andrea degli Odoni, a Venezia," expressly mentions "the portrait of

himself, in oil, half-length, who is looking at fragments of ancient marble, which was by the hand of Lorenzo Lotto." (Morelli's edition, p. 62.) Vasari also mentions that there were many pictures of Lotto's in the great palaces at Venice, and among them he specially noticed "one by Lorenzo in the house of Andrea Odoni, which is very beautiful." (See vol. ix.)

"It was a pardonable error to call the portrait by the name of Correggio, the master to whom Lotto in his middle period was most related, and yet attentive examination ought to have shown that it could not have been by Correggio. There is hardly a masterpiece of this time more deserving of praise than this half-length, for warm and fluid touch, for transparency of colour, and freedom of handling. It has the qualities of softness and brilliance, combined with excessive subtlety in modelling and tenderness of transitions."—(Crowe and Cavalcaselle.)

In 1653 this picture was in the possession of the Dutch collector, Van Reynst, for whom it was engraved by Cornelius Visscher. Whether it was one of the many works of art which that virtuoso bought at Charles I.'s sale, is not clear; but that it formed part of the "Dutch Gift" to Charles II. is evident from its appearing in James II.'s catalogue, No. 162:—"Giorgione's picture, with several statues by him."

149 Portrait of Alessandro de' Medici? (68). TITIAN.

Half-length, his face turned to the left, and seen in a three-quarters view. His hair, which is parted in the middle and brushed behind the ear, is long and black; his chin beardless, but a slight moustache fringes the upper lip. He wears a dark brown cloak or pelisse, trimmed with fur, and beneath a black dress which is cut square at the throat, and shows a white frilled shirt. He rests his right arm on a table or parapet in front of him, and holds his forefinger between the leaves of a small red book. On canvas, 2 ft. 9½ in. high, by 2 ft. 4½ in. wide.

The name Alessandro de' Medici seems to have been given to this very fine portrait without warrant, and in comparatively recent times. Two centuries and a half ago it was called "A Portrait of Boccaccio," and engraved as such by Peter de Jode and A. Bonnenfant, and also by C. Visscher in 1653, when it belonged to Van Reynst. But this, as the erudite authors of *The Life and Times of Titian* remark, "hardly helps us to identify the person portrayed. The modelling of the head is lost in retouches, and the forehead and temples especially so. For this reason it is impossible to decide whether the picture is by Titian or not, or to determine to which of his disciples it can be assigned."

150 Madonna and Child (147). PARMIGIANO?

Described in Charles I.'s catalogue, page 95:—"The Picture of our Lady and Christ lying along before her, with his left arm leaning upon a globe of the world, and with his right arm taking up a rose. A Mantua piece, said to be done by Parmensius." Her left hand is across the Child, her right is on her bosom. On canvas, 3 ft. 10 in. high, by 3 ft. wide; its apparent size is, however, bigger, as it has been enlarged to fit the frame. It was sold by the Commonwealth for £10.

This is a copy, or perhaps a replica, of the well-known "Madonna della Rosa" in the Dresden Gallery.



King's Drawing Room.

IN this room there is no feature which has not been noticed in the descriptions already given. It was finished in the summer of 1699, and used by William III. as a private sitting-room. Two pieces of tapestry in continuation of "The Story of Abraham," then hung between the panels.

Its dimensions are, length $30\frac{1}{2}$ feet, width $20\frac{1}{2}$ feet, height 30 feet.

It may be observed here that Wren suggested that "the boards of all these Roomes (being allready provided very good and drie) should be layd after the best manner, without nayles and with battens under the joyntes;" the narrow nailed boards have been laid down recently.



151 David with the Head of Goliath (150) . . . DOMINICO FETI.

He is sitting, facing to the left, and holding in his left hand the head of the giant; in his right hand is a gigantic sword. He wears a white dress, a red cap, and buskins striped with red.

This picture was originally in the collection of Gonzaga, Duke of Mantua, who patronized Feti, and to whom he was appointed principal painter. We find it catalogued in the inventory of the Duke's pictures, taken in 1627, as "Uno ritratto di David e la testa de Golia." (See D'Arco's *Notizie*.) Soon after his death in 1624, the Duke entered into those negotiations with Charles I., which eventually resulted in the King purchasing the famous Mantuan gallery. The Duke himself died in 1627; and in the reign of his son Vincenzo, in spite of the clamour of the people of Mantua, the priceless treasures were shipped for England.

(See Sainsbury's *Original Papers concerning Rubens*.) This, with the "Twelve Saints" (see No. 509), was among them. When it arrived, it was placed in this palace, and was afterwards sold here by order of the Commonwealth, January 16th, 1651, to Mr. Houghton, for £20. (See *Inventory of the late King's goods*.) At the Restoration, "A large piece of Butchery, by Fettee,"—doubtless this—was found by the Commissioners, and restored to the Royal Collection. (See 7th, 1879, *Report of Historical Commission*.)

In an artistic point of view it is only noteworthy, as Mr. Thorne remarks, as a good example of a master whose works are not common in our galleries. There is a duplicate, of which this is probably the original, at Dresden, which was engraved by Camerata about 1751.

152 Christ before Pilate, a study (728) TINTORETTO.

Christ, Pilate, and his attendants stand on a raised platform, up some steps. Below are a crowd looking on. In the background are some white stone buildings. No. 743 of James I.'s collection was :—"Our Saviour brought before Pilate, by Tintoret."

153 Boaz and Ruth (572) IL BASSANO

This is "A piece of Bassan, oxen drawing a cart loaded with corn," in James II.'s catalogue, No. 316. In the right-hand corner are two women and a boy with copper pans, &c. Behind are some men reaping corn, a shed with men in front, and a landscape. On canvas, pasted on wood, 3 ft. 10 in. high, by 5 ft. 6 in. wide.

154 The Expulsion of Heresy (145) PALMA GIOVINE?

On the right are three churchmen; one in a handsome cope, another in a dark cloak, and a third, whose face only is seen. Above them is an angel, with a sword extended over the heretics; one of whom grasps a scroll of paper. The bare back is all that is seen of another; while between them is the head of an old grey bearded man. Figures half-length. On canvas, 3 ft. 3 in. high, by 4 ft. 5 in. wide.

In Charles I.'s catalogue, page 135, it is called :—"A picture where Virtue with a sword is separating the vices from three churchmen. Painted on a board. Done by young Palma. Bought of Nathaniel Garret." Since then it has been transferred to canvas. In the inventory of the King's pictures, made by order of the Commonwealth, page 96, it is entered, "An angel driving Ignorance before him. By Palmer. Valued at £20. Sold to Captain Stone, October 23rd, 1649, for that sum." At the Restoration, John Stone produced it to the committee appointed to recover Charles I.'s works of art.

It is wrongly attributed to Paul Veronese. Waagen assigned it without hesitation to Tintoretto, adding, "solidly executed in his warm, deep tones;" but it has been objected that no such picture is mentioned by Ridolfi.

The three churchmen are evidently portraits: the one in the rich cope being intended in Mr. Scharf's opinion for Cardinal Granvelle, minister of Philip II. The picture has an allegorical meaning, which it is now difficult to divine; though it probably relates to the religious wars in the Low Countries.

155 Lodovick Stuart, Duke of Richmond and Lennox (333)

MYTENS.

Painted for James I., and entered in Charles I.'s catalogue thus :—"The Picture of the late deceased Duke of Richmond, at length, in a tawny suit. Done by Dan

Mytens." In his right hand he holds the white wand of his office, the Lord Stewardship of the Household, to which he was appointed on November 1st, 1615; his left hand is on his hip. His shoes are decked with large rosettes, he wears the George and Ribbon of the Order of the Garter, and on his head a small white skull cap. On the table is a duke's coronet. On canvas, 7 ft. 3 in. high, by 4 ft. 6 in. wide. In the lower right-hand corner of the picture is painted :—

LVDOVICVS STVART DVX.
RICHMONDIÆ ET LENOCIÆ
1623. ÆTATIS LIX.
D. MYTENS. fec.

As he was created Duke of Richmond on May 17th, 1623, and died on February 12th, following, this picture must have been painted between these dates. It has been for some years attributed to Vansomer, but the facts—that it is entered in Charles I.'s catalogue in the terms given above, that it is signed by Mytens, that "The Duke of Richmond at length, by Mytens," appears in the Commonwealth inventory, page 148, and that Vansomer, as the register of St. Martin's-in-the-Fields shows, died in January, 1621,—demonstrated conclusively that this is an error. It probably arose from the replica at Petworth being incorrectly engraved in Lodge's *Portraits* as a Vansomer.

The Duke's death occurred very suddenly on the morning Parliament was to open, his body being found by his wife dead in his bed when the king, who, "as it were, wanted one of his limbs to support the grandeur of majesty," sent her to find him.

156 Goat and Cupid (156) CARAVAGGIO.

This, which is on wood, 1 ft. high, by 3 ft. 10 in. wide, is one of six similar pieces in Charles I.'s collection. (See note to No. 32.) Behind is the King's cypher, C. R. and the crown, and a slip of paper with the following note in Vanderdort's handwriting :—"Joan Wary the 4th, 1637. Was bought by the King of Mr. Freisley's collection of 27 Italian pictures, of which this is No. 9. Done by Polidore."

157 Glorification of a Saint (157) IL BASSANO.

St. Catherine on the right, with her palm and wheel, is bowing down; opposite is a man pointing to her, and in the centre, on a pedestal, is a boy, perhaps Our Saviour, with a palm-branch in his right hand, and his left on a box. Above are angels holding a wreath. Figures less than life. On canvas, 6 ft. high, by 3 ft. 7 in. wide.

This is a bright well-coloured picture, and one of the best of Bassano's works in these galleries.

158 A Venetian represented as a Saint (905) . . . GIORGIONE ?

Full-length, entirely in black, standing near a column, with his left foot on its base; in his left hand, which he rests on the pillar, he holds a palm-leaf and a wreath; his right hand is on his hip. Round his head, which is bare, is a nimbus. On the ground near his right foot is a quiver. On canvas, 6 ft. 3 in. high, by 3 ft. 8 in. wide.

On the column was formerly inscribed :—"GIORGIO BARBARELLI A. D. MDII. ET SVÆ XX." This Messrs. Crowe and Cavalcaselle (see *Painting in North Italy*, ii., 169) pronounced a forgery, and added of the portrait that "the hand is that

of a follower of the school of Titian." However this may be, in the meanwhile it has been cleaned and very badly varnished; while the inscription has been "restored" altogether away! A careful search by several experienced critics has failed to show any trace of it.

159 Christ at the Pool of Bethesda (1087) BASSANO.

This is the "large piece where Christ is curing the maimed, by Bassan," No. 875 in James II.'s catalogue. Christ, with other figures, is on the right; in the middle is a man lifting one of the sick off a horse; on the left and behind are many invalids lying about, or being carried. The background is a portico, and in front are seen the steps to the pool. Figures less than life. On canvas.

160 The Deluge (471) IL BASSANO.

On the left is a house from which people are hurrying; in the centre the water is seen advancing; and all around is a confusion of men, women, children, animals, pots, pans, boxes, &c. On canvas, 6 ft. 5 in. high, by 8 ft. 6 in. wide.

The history of this picture is curious. We find it first in the catalogue of the Duke of Mantua's collection, compiled in 1627, and there called: "Uno quadro dipinto di mano di Bassano con il diluvio," and valued at ninety lire. (See page 159 of D'Arco's *Notizie*.) In 1628 it passed into Charles I.'s collection with the rest of the Mantuan pictures; and was placed at St. James's, where it was sold, 21st May, 1650, by order of the Commonwealth, under the title of "A great piece of the Deluge, by Bassan," to Mr. Emmery, for £60; at the Restoration it was found in his possession, and he stated to the committee appointed to recover the King's pictures, that it and others had been "received in part payment of a great debt due to him for work and materials in repairing his late majesty's houses." (See 7th (1879) *Report of Historical Commission*, p. 88.) It afterwards appears in James II.'s catalogue, No. 160, as:—"A large piece of Noah's flood, by Bassan."

Sanderson in his *Graphice*, page 74, writing about 1656, makes this apt remark on it:—"The naturall Bassano, an old and excellent master; yet so affected to Pots and Dripping-panes, to blew cotes and Doggs, that his History of the Deluge sometimes in the gallery at St. Jame's by Whitehall, seemes to be rather a disordered and confused kitchin, than Noah's floud."

161 Mary Magdalene (552) after TITIAN.

This is perhaps the picture entered at page 102 of Charles I.'s catalogue, as:—"A Mary Magdalene, with folded hands, turning her head towards the right shoulder; half a figure, so big as the life, in an old all over gilded frame. Done by Titian." Her long hair falls over her shoulders and between her arms; her left hand is on her bosom, her right holds up her dress. On canvas, 4 ft. high, by 3 ft. 3 in. wide.

It was formerly smaller in size; but the strange taste of the last century disfigured it by adding canvas all round to make it fit its frame, and act as a pendant to Spagnoletto's "St. John."

It is an old copy of the Magdalen in the Pitti Palace at Florence, which was painted for Francesco Maria, Duke of Urbino, in 1531; and which itself was a replica made at his request by Titian from the original, painted for Davalos del Vasto. Messrs. Crowe and Cavalcaselle allow that this may be a copy out of Titian's studio.

- 162 Madonna and Child with St. John (117) C. CIGNANI.
She is seen at half-length; the children at full-length, facing each other. (For Carlo Cignani, see Cartoons in Henry VIII.'s Presence Chamber.)

163 The Shepherd's Offering (467). IL BASSANO.

The Madonna is seated under some broken columns on the left; and is lifting a veil to show the Infant Jesus, who is on her knees. Behind her is St. Joseph sitting on the ground, and resting his head on his left hand, and looking up at her. Behind him are a donkey and a cow's head. In front of the mother and child are three shepherds; one on his knees holding a sheep, another taking off his hat and bending forward, and another advancing behind him with his hat on. In the distance is a landscape with a town. On canvas, 4 ft. 6 in. high, by 7 ft. 1 in. wide.

This, which has hitherto been ascribed to Palma Giovine, is now considered on the authority of Messrs. Crowe and Cavalcaselle to be a very fine specimen of Il Bassano. They refer, among others, to "The Adoration of the Magi" at Burleigh House, to "The Epiphany" in the National Gallery of Scotland, and to this and a similar subject in the Ambrosiana at Milan, as showing how he adopted Porde- none's manner. "By looking at these pieces in succession, we see the gradual expansion of Jacopo da Ponte's style before he entered into the later and better known phase of his art."—(*Painting in North Italy*, ii., 291, 486.)

It seems to accord with "The Birth of Christ, whereby four shepherds, and an ox, and an ass, in a landscape" in Charles I.'s catalogue, page 139, and attributed to "old Tintoret," which was one of Frosley's Italian collection of pictures.

164 Venus Recumbent (569) after TITIAN.

She is lying at full-length on a couch covered with white drapery; her left leg crossed over her right. Her left arm rests on a cushion, whilst her hand plays with some flowers. Behind is a green curtain. In the background are two women, one in green standing up, the other in white on her knees looking into a trunk.

It is in James II.'s catalogue, No. 754:—"A naked Venus, with a woman looking into a trunk." On canvas, 3 ft. 6 in. high, by 5 ft. 4 in. wide.

This is a good old Venetian copy of the subject so often repeated by Titian, of which there are specimens, with variations, at Florence, Darmstadt, and elsewhere. The picture before us is after the Darmstadt original, but differs from it in not having the little dog near the couch. It is ascribed by Miss Thompson, in her excellent book *The Public Galleries of Europe*, to Padovanino. (See also Crowe and Cavalcaselle's *Titian*, i., 389.)

165 The Annunciation (78) P. VERONESE.
(*Withdrawn*.)

166 St. John with a Lamb (559) SPAGNOLETTO?

This is probably No. 909 of James II.'s catalogue:—"St. John naked to the waist, with one hand upon a lamb." His right hand is on the lamb. Nearly full-length. He looks a little to the left. On canvas, 4 ft. high, by 3 ft. 3 in. wide.

"Hampton Court," says M. Viardot, "a de Spagnoletto un très beau Saint Jean, sottement placé trop haut." (*Musées de l'Europe*.)

167 The Madonna teaching Our Lord to read (123) C. CIGNANI.

He is standing, seen at full-length, with a book; she, seen at half-length, looks over his right shoulder and touches the book.

- 168 Wise Men's Offering (161) . . . after P. Veronese by C. CAGLIARI.

The Madonna and Child are on the left; behind them St. Joseph leans on the base of some columns, and near him is a man with dogs, and a cow. In front of them are two kings in rich mantles, prostrating themselves, and another advancing with a gift. They each have an attendant youth, and in the background are men on horseback, with some camels. Altogether seventeen figures less than life. On canvas, 5 ft. 9 in. high, by 8 ft. wide.

This was engraved by Gribelin in 1712 under the name of Paul Veronese. It is, however, a copy by his son Carletto Cagliari—one of his most promising pupils, who unfortunately died in 1596 at the age of twenty-six—of a portion of the original now in the National Gallery.

- 169 Christ in the House of the Pharisee (75) . . . IL BASSANO.

In the middle is a table, at which Christ, His right hand raised, is seated with the Pharisee; attendants and others are around. Altogether eleven figures, a little less than life. On canvas, 5 ft. 6 in. high, by 7 ft. 8 in. wide.

"Very dignified in composition and expression for this master; and warm, clear, and harmonious in colouring."—(*Waagen*.)

- 170 Woman of Samaria (144) S. RICCI.
(*Withdrawn*.)

- 171 Madonna and Child (975) TINTORETTO.

She is in the clouds, standing on the crescent moon, and holding up the Infant Jesus in her left arm. They both look down towards the earth. On canvas, 2 ft. 11 in. high, by 2 ft. 6 in. wide.

"Mary and the Child in the clouds by a Venetian hand" was sold, 23rd October, 1651, to Captain Stone, for £5. See No. 448 for an enlarged copy.

- 172 The Annunciation (701) IL BASSANO.

She is on the right beneath some columns, kneeling at a prie-dieu, on which is a book; the angel kneeling on clouds is entering on the left. On canvas, 2 ft. 6 in. high, by 2 ft. wide.

- 173 A Gentleman and a Lady with a flute (773) GIORGIONE?

Half-length, life-size figures. He, who is somewhat in the background, and in armour, has long, reddish hair and beard, and holds his gloves in his left hand. She holds the fingers of both hands on the stops of the flute. On canvas, 3 ft. 2 in. high, by 2 ft. 10 in. wide.

"A soldier in armour with his wench; done by Giorgione," was sold by the Commonwealth for £10. In James II.'s catalogue it is entered, No. 295, as:—"A man in armour to the waist, and a woman with a pipe in her hand."

"This is a modern imitation after the manner of Honthorst."—(*Crowe and Cavalcasse's Painting in North Italy*, ii., 168. And see note to No. 383.)

- 174 An Italian Lady with an Orrery and Dog (553) PARMIGIANO?

Half-length, seated in an armchair, in an olive-green dress, with black braid. In her left hand she holds a book. Beside her on a stand is an orrery, and on her lap a little dog. She wears a cap embroidered with gold and silver. Behind is a green curtain. On canvas, 3 ft. 4 in. high, by 2 ft. 7 in. wide.

This was considered by *Waagen* to be a good picture by the master; other

critics doubt its authenticity. "Pinti thinks it has many qualities of Raphael's last manner in portraiture" (*Royal Catalogue*); and it has been suggested that it is "the portrait of a female in a green dress, by Raffaello," referred to in a letter of Daniel Nys, Charles I.'s agent in Italy, who sent it to England to the king. We cannot, however, trace it in Charles I.'s catalogue; but it appears in James II.'s catalogue, No. 154:—"A Dutch Woman, half-length, with a globe by her, and a book in one hand," without any painter's name. It may, therefore, have originally formed part of Van Reynst's collection, and come to England with the "Dutch Gift."

Duke Francesco Maria of Urbino adopted as the device upon his money the sphere with the earth in the middle, and the motto:—"Ponderibus librata suis"—"poised by its own weight." (See Mrs. Palliser's *Historic Devices*.)

175 The Judgment of Midas (470) SCHIAVONE.

On the left Apollo is playing on a violin, near him is Marsyas with his flute on the ground. Midas, who has been punished with ass's ears for having preferred the music of his pipes to Apollo's divine strain, is seated in front, his back turned, and looking up at the god. On the right, Minerva, whose flute Marsyas had picked up, is sitting under a tree, with a man by her. On canvas, 5 ft. 6 in. high, by 6 ft. 6 in. wide.

This was in James II.'s catalogue, No. 764. It was engraved for Queen Anne by Gribelin in 1712.

176 The Assumption of the Blessed Virgin (575). BASSANO.

"A piece being the Ascension of our Lady. By Bassan" was No. 542 of James II.'s catalogue—doubtless this one. Our Lady is in the sky surrounded by illuminated clouds; below is a crowd of spectators looking up.

177 St. Roch curing the Plague (645) TINTORETTO?

The saint is in the middle healing one of those stricken with the plague; around are others lying down, or being brought forward to be cured. Altogether, some twelve small figures. On canvas.

178 Marriage of St. Catherine (96) PAUL VERONESE.

The Infant Jesus is on His mother's knee, and held by St. Catherine. In front, St. John is coming forward, with a ring. Behind, on the left, is St. Joseph looking over them; and on the right in the background two angels are playing musical instruments. The Madonna has a closed book in her left hand. On canvas, 5 ft. high, by 6 ft. 7 in. wide.

179 The Woman of Faith (135) S. RICCI.

Christ in the centre, turned towards the left, is looking round at the woman, who is on her knees, touching the hem of His garment. Around are some six men looking on. Figures less than life.

180 Portrait of a Venetian Gentleman (438) L. BASSANO.

Half-length, in black; his hands in front of him, clasped, and holding his gloves. He wears a black cap, and a small collar. He has a small trimmed beard, and is seen nearly full face, looking slightly to the left. On canvas, 3 ft. high, by 2 ft. 1 in. wide.

He appears about fifty years of age. "Has had the background painted over an inscription which seems to read thus: E. P. H. BOLOGNATVS TARVSSIVS CATHARINÆ ÆMILIARÆ PATER." (*Royal Catalogue.*)

181 St. George and Princess Cleodolinda (974) TINTORETTO.

The saint in armour has just dismounted, and is bowing to the rescued princess, who rests on the body of the dragon; standing by is a bishop in a mitre and with his crozier. On canvas, 2 ft. 5 in. high, by 1 ft. 10 in. wide. This is perhaps a sketch for a large picture.

182 Portrait of an Italian Lawyer (52) P. BORDONE?

This is No. 292 of James II.'s catalogue:—"A man's picture to the waist, with a parchment writing. By Paris Bordone." In front of him is a green table, or ledge, on which he leans. In the corner of the parchment which he holds in both hands, is a seal, and beside him a table and a letter. He wears a black habit trimmed with light brown fur, and a black cap. He has a small beard and moustache, and brown hair. The seal represents the Madonna and Child, with the legend:—"Sanctus Andreas." On canvas, 3 ft. high, by 2 ft. 9 in. wide.

183 St. William taking off his Armour (38) GIORGIONE?

Half-length, facing to the right, looking upwards. He stands in front of a table on which he rests his right hand; his left hand is on his helmet, which is placed on the table. Round his head is a nimbus. On canvas pasted on wood, 2 ft. 9 in. high, by 2 ft. 5 in. wide.

This belonged to Charles I., for "C.R." with a crown above, is branded on the wood behind; and it is probably, therefore, "The picture of Charles Audax, the last Duke of Burgundy, in a black armour, with his right hand on part of a table, the other hand upon his head-piece; half a figure, so big as the life; said to be by Michael Coxie"—in his catalogue, page 103; and perhaps the "Fellow in Armour, by Giorgione," which was sold by the Commonwealth at Hampton Court on the 18th November, 1651, to Mr. Dercitz, for £20. In James II.'s catalogue, No. 1042, it is called "A man to the waist in armour."

Though not by Giorgione, it is a good picture by one of his followers. (See Waagen's *Art Treasures*, ii., 355.) Some ascribe it to Dosso Dossi.

183^a Judith with the Head of Holophernes (830) C. ALLORI?

Half-length, looking up to the right, and holding the head in her left hand; her sword in her right hand is turned downwards. A woman on her left is looking at her. On canvas. In James II.'s catalogue, No. 783.





William III.'s State Bed-Room.

SIR CHRISTOPHER WREN specially designed the decoration of this room, as appears from the original estimate in his own handwriting, preserved in the Record Office. Its dimensions are 33 feet 9 inches long, by 23 feet 7 inches broad; and its height is 30 feet, and includes the half-story.

The ceiling, which is one of Verrio's best efforts, and is appropriately painted with designs emblematic of Sleep, shows, in one part, Endymion reposing in the lap of Morpheus, while Diana, in her crescent, admires him as he slumbers; and, in the other part, a fine figure of Somnus with his attendants. The border has four small landscapes, and boys with baskets, intermixed with poppies.

The bed is not William III.'s, but the state bed of Queen Charlotte, George III.'s Queen. The embroidery, on lilac satin, is said to have been worked by the Clergy Orphan School, and is an exceedingly fine specimen of English needlework. William III.'s bed, which used to be here, is now in a room further on, called the Private Dining-Room. Near the bed is an old clock, made by the celebrated Daniel Quare, which goes for one year; it is still in good repair, but no longer wound up. It has been in this room in its present position nearly 200 years. On its face are two small dials, which tell the day of the month, &c. In the corners of this room are also two old barometers, one made by Tompion.

Between the windows is a fine pier-glass, which dates from William's time; it is ornamented with a border of cut blue glass, and the edges are bevelled. In the centre is the monogram W.R. surmounted by the crown,

in blue and white glass. Over the fireplace is a similar looking-glass, and some oak shelves, with pieces of Queen Mary's collection of china. The **carvings** are more elaborate than in the other rooms, especially the fine border of fruits, flowers, and birds, by the hand of Gibbons.

The walls were formerly hung with tapestry, representing the history of Joshua; and there were eight silver sconces chased with the "Judgment of Solomon" on them. The fireplace with its old cast-iron fire-back, the oak mantelpiece and shelves, and the Gibbons carving, deserve notice.

Beauties of Charles II.'s Court.

But the chief attraction of this room is the famous collection of pictures, by Sir Peter Lely, of Charles II.'s beauties, formerly known as the "Windsor Beauties," because they hung in the Queen's bedchamber at Windsor Castle, whence they were removed early in this century to this room.

No more appropriate place could have been selected. It is a real delight to sit in the window-sill here, before the tramping crowds have invaded the quiet, and contemplate these charming portraits with Pepys's *Diary* or Grammont's *Memoirs* in one's hand; or, better still, Mrs. Jameson's *Beauties of Charles II.* One can imagine one's self for a moment transported into that mixed society of frail, but lovely and interesting women—"the professional beauties" of the time. "La Duchesse d'York," says Hamilton in his *Mémoires de Grammont*, "voulut avoir les portraits des plus belles personnes de la Cour. Lely les peignit; il emploia tout son art dans l'exécution. Il ne pouvait travailler à de plus beaux sujets. Chaque portrait parut être un chef-d'œuvre."

It must be confessed that he has succeeded in giving that voluptuous expression of blended drowsiness and sweetness, and that air of tender languishment which are so much in harmony with the characters of these beautiful and charming creatures. Their "night-gowns fastened with a single pin," and the "sleepy eye that spoke the melting soul," would have sufficiently told us their history if the memoir writers had failed to supply it.

The original set of "Beauties" painted by Lely were, as we find from James II.'s catalogue, eleven in number, their names being:—"The Duchess of Cleveland, The Duchess of Richmond, Mrs. Middleton, Lady Northumberland, Lady Sunderland, Lady Falmouth, Lady Denham, Lady Denham's sister, Lady Rochester, Lady Grammont, and Madame de Orleans." All these can be now identified in this room, except Lady Falmouth and Madame d'Orleans, one of whom, probably Madame d'Orleans, ap-

pears to be missing altogether; while Lady Falmouth can most likely be recognized in the picture, No. 203, long called "The Countess of Ossory," and more recently "The Duchess of Somerset."

Some confusion has been caused by the including, about 150 years ago, among the "Beauties," of several pictures which did not originally belong to the series, such as No. 185, Lady Bellasys, and two portraits, Nos. 191 and 200, by Wissing, which, though signed by him, are attributed to Varelst, and which, though evidently painted in imitation of Lely, are very inferior to him; and in more recent times, still further confusion has been caused by the intrusion into this originally select society, of several ladies who have no claim to belong to it: such as Miss Jane Kelleway as Diana, wrongly called "Princess Mary;" a lady, probably Marie Beatrix D'Este, wrongly called "Nell Gwynne;" and the Duchess of Portsmouth, wrongly attributed to Gascar. The last two were brought from Buckingham Palace in 1830, and the portrait of Anne Hyde, Duchess of York, which did not belong to the original series, was brought from Windsor about the same time.

With regard to the style of Lely's "Beauties," all of them are represented in three-quarters lengths, in landscapes, or, as Walpole expresses it, "trailing fringes and embroidery through meadows and purling streams." Their draperies are disposed with a sort of graceful negligence, which, though affected, is not displeasing; and the free exposure of their busts gave the painter full scope for depicting that delicate softness of the flesh in which he chiefly excelled. Their sleeves are short, and turned up with white above the elbows. They are bareheaded, with their hair arranged in little coquettish curls on the forehead, and sometimes ornamented with pearls. As each picture conforms to this type, it is not surprising that they are all too much alike; a fault, perhaps, inevitable in painting a series of this sort. The ten genuine beauties are 4 ft. 1 in. high, by 3 ft. 4 in. wide.



184 Flower-piece, Lilies and Poppies, in panel over the door (169) BAPTISTE.

This is one of many similar pieces in these rooms, painted for William III. by John Baptiste Monnoyer, "one of the greatest masters who has appeared for painting flowers." (See George II.'s Private Chamber.)

185 Lady Bellasys (170) LELY.

The lady is represented in the character of St. Catherine, seated, and turned to the left. Her left hand rests on the wheel, and holds a palm; her right hand

seems to veil with the folds of her crimson mantle an already amply revealed bosom. From above, and somewhat in the background, are two cherubim descending to crown her with a wreath of myrtle, and she turns her large dark eyes towards them with "an expression of rapturous devotion." Her rich black hair falls in ringlets from a coronet of gems on her shoulders and neck. Below on the right is an open book. On canvas, 5 ft. 2½ in. high, by 4 ft. 2½ in. wide. Engraved by Wright.

On a critical examination of the features, "we are obliged to allow the absence of beauty; the contour of the face is not perfect, and the nose and mouth are rather irregular in form; but then, as a certain French Cardinal said of his mistress, 'c'est au moins la plus belle irrégularité du monde;' and the eyes and the brow are splendid."

There has been much dispute, during the last 130 years or so, as to whom this picture, which is the most striking in this room, really represents:—"At Windsor it was traditionally known as Elinor, Lady Byron; but, on the authority of Horace Walpole, Granger, and Sir William Musgrave, all three well versed in the biography of our peerage, as well as in the pictorial and domestic antiquities, it is generally supposed to represent Susan Anne, the widow of Sir Henry Bellasis, and mistress of the Duke of York." This opinion is confirmed by the recent discovery, in an old manuscript catalogue at Windsor, of the following entry:—"Lady Bellasis, in the manner of St. Catherine; by Lely"—then "hanging in Mr. Chiffinch, his lodgings." Besides, if the picture is of Lady Byron, it would have been painted by Huysman or Lely, abroad, or after the Restoration—both improbable circumstances. Lady Byron was Charles II.'s seventeenth mistress when in exile, and extorted from him at that time £15,000: she was at the Restoration given up for Lady Castlemaine, and died two years after. No portrait of her is mentioned in James II.'s catalogue.

On the death of Anne Hyde, the Duke wished to marry Lady Bellasis, but was dissuaded from doing so by the King, who told him, "at his age it was intolerable that he should think to play the fool again." She afterwards married a gentleman of the name of Fortrey, whom she survived, dying in 1713.

Walpole attributed this portrait decidedly to Huysman. (See Mrs. Jameson's *Beauties of the Court of Charles II.*—a delightful book, with very fine engravings of these pictures, and full of amusing and piquant anecdotes.)

186 Jane Kelleway as Diana, *misnamed* Princess Mary (171) LELY.

A charming picture of a girl when about twelve years old.

Three-quarters length, turned to the left, but facing nearly full in front. She holds a bow in her left hand, and is stretching the string with her right, in which she has an arrow, with the point directed downwards. Her dress is light blue with a yellow underskirt, and a purplish scarf floats behind over her shoulder. She has a necklace of pearls; and on her head, in front, a silver crescent. Her hair, which is curled, is very light. Behind her is a dog's head; and in the background a landscape. On canvas, 3 ft. 11 in. high, by 3 ft. 2 in. wide.

That this picture is not Princess Mary, as it has been called for the last hundred years or so, is evident from the contemporary mezzotint engraving after it by A. Browne, which is inscribed:—"Madam Jane Kelleway, P. Lely Eques Pinxit," and therefore dates from 1680 to 1683 (see J. Chaloner Smith's *Brit. Mezzotint Portraits*, i., 106, 113); and besides, bears no resemblance to other likenesses of her at this time. There is nothing whereby we might fix the period when it received its spurious title. Most likely it was bought about the time of

George II. ; at any rate it is not in the older catalogues, under either its false or genuine name.

- 187 Dorothy Sidney, first Countess of Sunderland (605) . A. RUSSELL.
The celebrated "Sacharissa" of Waller ; this name is painted on the picture.
It is a bad copy from a portrait by Vandyck.

- 188 The second Lord and Lady Clarendon (608) . *Copy by* A. RUSSELL.
The original of this, by Sir P. Lely, is at "The Grove." (See Lady Theresa Lewis's *Clarendon Gallery*.)

- 189 Copies of Ladies' Portraits, by Vandyck and Lely (172-179) A. RUSSELL.
These are eight small very indifferent copies, heads only, by a painter who lived in George II.'s reign. They are painted on oak, those after Vandyck being 15½ in. high, by 12½ in. wide, or 10½ in. high, by 12½ in. wide ; those after Lely 9 in. high, by 7 in. wide. They have hitherto been described as "unknown," but most of the originals are in great English houses, and they might easily be identified. Some names, mostly from suggestions in the Royal Catalogue, are annexed below to each registered number :—

Penelope Naughton, Countess of Pembroke. <i>Vandyck</i> .	(172)
Mrs. Jane Middleton. <i>Lely</i> , at Althorp. [See No. 199.]	(173)
Anne Villiers, Countess of Morton, died 1646. <i>Vandyck</i> .	(174)
Barbara, Duchess of Cleveland. [See No. 205.] <i>Lely</i> .	(175)
Diana Russell, Countess of Bradford, 1622-1695.	(176)
Anne Carr, Countess of Bedford ? But "Miss Jennings" is written behind.	(177)
Mary Fairfax, Duchess of Buckingham	(178)
Mary, daughter of James II. ?	(179)

- 190 Anne Hyde, Duchess of York (180) LELY.

Full-length, seated, turned to the left, but looking in front. Her right elbow rests on the arm of the chair, her hand playing with her hair ; her left is on her lap. She is dressed in rich amber-coloured satin. The background is a purple curtain, and a column. On canvas, 6 ft. 8 in. high, by 4 ft. 2 in. wide.

This is apparently the picture of which Pepys speaks in the following extract from his *Diary* :—"I walked to Lilly's, the painter, where I saw among other rare things, the Dutchess of York, her whole body sitting in state in a chair in white satin." We find it in James II.'s catalogue, No. 1071 :—"The first Duchess of York ; by Lely"—among "His Majesty's pictures, that were not the late King's, at Windsor Castle," where it remained till about fifty years ago, when it was moved here. There is a somewhat similar picture at "The Grove."

She was the daughter of the great Earl of Clarendon, and was privately married at Brussels, in 1659, to the Duke of York, who acknowledged the marriage in spite of much opposition. The strange way he made the announcement is told with his usual vivacity by Hamilton, who tells us that she put forward her hand to be kissed "avec autant de majesté que si de sa vie, elle n'eût fait autre chose." Elsewhere he says :—"Cette Princess avoit l'air grand, la taille assez belle, peu de beauté, mais beaucoup d'esprit. . . un air de grandeur dans toutes ses manières, la faisait considerer comme née dans un rang qui la mettoit si près du trone." It was she who first began this collection of "Beauties" by commanding Lely to paint for her the most lovely women of the day.

191 Mrs. Knott (181) **WISSING.**

Seated, looking in front. Her left elbow rests on a pedestal, her left hand holding her veil; her right hand holds a book on her lap. On canvas, 4 ft. 1 in. high, by 3 ft. 3 in. wide. Engraved by Thompson.

This portrait is attributed to Varelst; but in the lower right-hand corner is the signature:—"W^m Wissing fecit," and in Queen Anne's Kensington catalogue was: "Mrs. Knott at half-length, by Wissing." It is evidently a companion-piece to No. 198, "The Duchess of Somerset," and No. 200, "Mrs. Lawson," and perhaps No. 196. These portraits are all of the same style, and in dress and taste later, and more decorous than Lely's "Beauties," in imitation of which they seem to have been painted, possibly during his lifetime, and at any rate soon after his death, when Wissing succeeded to his position of the "Ladies' Painter," and attained much popularity by his flattering likenesses. "When any lady came to sit to him whose complexion was any ways pale, he would commonly take her by the hand and dance her about the room till she became warmer, by which means he heightened her natural beauty."

She is supposed to have been one of the few virtuous ladies of Charles's court, and the book in her hand, the vase of flowers on the table, the village church in the distance, and the modesty of her attire—a crimson tunic and a white veil—suggest at least that she was a person of domestic tastes, and assumed a virtue if she had it not. She was a Stanley, of Kent, and married a Mr. Knott.

192 William, Duke of Gloucester (389) **KNELLER.**

Full-length, walking into the picture; his face turned round to the spectator. He is pointing, with his left hand, to the background, and has a stick over his right shoulder. A dog lies on the ground, and looks up at him. He is bare-headed, and dressed in blue and yellow drapery.

This picture is labelled "Lely;" but if it be a portrait of William, Duke of Gloucester, Queen Anne's son, as it was formerly supposed to be (and as it probably is, to judge from the costume, &c.), and not Henry, Charles I.'s son, it must be by Kneller, and not Lely, who was dead eight years before the young duke was born. Mrs. Jameson says it is engraved by J. Smith, but this appears to be an error, though there is a mezzotint by him somewhat similar to it.

193 Copies of Ladies' Portraits, by Vandyck and Lely (183-187) **A. RUSSELL.**
(Similar to No. 189.)

Lucy Percy, Countess of Carlisle. *Vandyck*, at Petworth? (183)

Lady's head, covered with pearls, to the right. *Vandyck*. (184)

Countess of Northumberland? *Lely*. (185)

Lady Venetia Digby. *Vandyck*. (186)

Portrait of Lady. *Vandyck*. (187)

194 Duchess of Portsmouth, as Flora (188) **VARELST.**

She is here represented as Flora, seated, facing full in front. She rests her right arm on a crimson pillow, her left holds up a wreath of flowers. She wears an amber-coloured dress, with a green mantle and drapery. Her hair is long and curled. There are flowers on her bosom and in her hair. In the background is a curtain.

Louise Renée de Penencovet de Quéroutalle came from a good family of impoverished means, and had been maid of honour to Charles's sister, the Duchess

of Orleans. On her death, by the joint intrigue of the French King and the Duke of Buckingham, she was sent over to England to become the mistress of Charles II., with the double object of binding him to the disgraceful French alliance, and of displacing Barbara, Duchess of Cleveland, an enemy of the Duke's. Soon after her arrival Evelyn notes in his *Diary* :—"I now saw that famous beauty, the new French Maid of Honour, but in my opinion she is of a childish, simple and baby face." She duly succeeded to the position of "*maîtresse en titre*," and in 1672 had a son by Charles, who was created Duke of Richmond, and is the ancestor of the present house of Lennox. She was made a duchess both by Charles and Louis XIV., acquired immense influence over the King, and lived in more than regal splendour at Whitehall. "Following his Majesty this morning through the gallery," writes Evelyn, "I went with the few, who attended him, into the Duchess of Portsmouth's dressing-room within her bedchamber, where she was in her morning loose garment, her maids combing her, newly out of her bed, his Majesty and the gallants standing about her; but that which engaged my curiosity was the rich and splendid furniture of this woman's apartment, now twice or thrice pulled down and rebuilt to satisfy her prodigality and expensive pleasures." The memoirs and diaries of the day are full of scandal and anecdote about "Madam Carwell," as she was called. She survived the King many years, dying in France in 1734, at the age of 88.

This portrait is wrongly ascribed to Gascar, a painter whom the Duchess brought with her from France, and patronized. It is really by Varelst, being found in James II.'s catalogue, No. 272 :—"The Duchess of Portsmouth, half-length, in a red garment, by Simon Verelst," and in the Kensington catalogue of 1778 :—"The Duchess of Portsmouth, with a garland of flowers in her left hand, by Varelst."

Simon Varelst was a Dutch painter of flowers, who came to England in Charles II.'s reign, and when here took to painting portraits, which he crowded so with flowers—as he has this one—that the King is said to have taken one for a flower-piece! He was most inordinately vain, and called himself "The King of Painting," and "The God of Flowers."

195 Frances Stewart, Duchess of Richmond (189) . . . LELY.

Turned to the right, but looking in front. She has a bow in her left hand, and is slightly lifting and holding back her dress, which is of straw-coloured satin, with the other. Engraved in mezzotint by Watson and by Freeman.

This picture, which is, perhaps, the most charming of the whole series, seems to be referred to by Pepys, where he says :—"To Whitehall; where staying in one of the galleries, there comes out of the chayre-roome Mrs. Stewart, in a most lovely form, with her hair all about her ears, having her picture taking there. There was the King and twenty more, I think, standing by all the while, and a lovely creature she in the dress seemed to be." At another time he says :—"Mrs. Stewart, with her sweet eye, little Roman nose, and excellent *taille*, is now the greatest beauty, I ever saw, I think, in my life."

She was the daughter of Captain Walter Stewart, son of Lord Blantyre, and, by all accounts, the most lovely woman of the Court. Everyone, from the king downwards, was passionately in love with her, including Hamilton, the author of *Grammont's Memoirs*. She managed to play them all with great dexterity, even Charles himself, who never ceased to solicit her favour; and it is certain that, if the Queen had been so obliging as to die, he would immediately have married her. At last, however, being betrayed into certain imprudences with the Duke of Rich-

mond, and afterwards marrying him, she lost her influence at Court. She died in 1702, and, leaving legacies to her cats, suggested Pope's line, "Die and endow a college or a cat."

Of the consummate loveliness of Miss Stewart there seems to have been but one opinion. "Her features were faultless and regular, her complexion dazzling, her hair fair and luxuriant. Her figure, which rose above the common height, was well-proportioned, though slender; she danced, walked, dressed, with perfect elegance, and sat her horse with peculiar grace." To her Parisian education she owed that "air de parure," which excited Hamilton's admiration as being so truly French. Of her childish disposition, which perhaps added to her charms, numerous anecdotes are related; and "she was never known to speak ill of any one."

Miss Stewart's beauty has been perpetuated in a more enduring, or, at any rate, more popular, monument, than Lely's canvas or the rhapsodies of her lovers; for she sat, by express direction of the king, for the emblematic figure of Britannia on our pennies—"on the reverse our Beauty's pride."

196 Marie d'Este ? *misnamed* Nell Gwynne (190). . . . LELY ?

Seated, facing in front, her left hand held to her bosom, her right on the head of a lamb. Her dress is yellow, with an ermine-lined cloak over it. Her hair is dark. In the background to the right is a column, and, to the left, Windsor Castle.

This picture has, since it came here, about fifty years ago, from Buckingham Palace, been misnamed "Nell Gwynne." It is certainly not her, to whom it bears no sort of resemblance, her face being round, while this lady's is long; her hair being light auburn, while this lady's is very dark. Nor is it even pretty. Besides, it is more than improbable that Nell Gwynne should have been painted with an ermine cloak, and with Windsor Castle in the background. Only one picture of her is mentioned in James II.'s catalogue:—"Mrs. Gwynne naked, with a Cupid; by Lely." It is extraordinary that anyone should have had the audacity to label a picture with such a glaring falsehood, and that such an outrageous calumny on the beauty of "pretty little Nelly," should have been tolerated so long.

It is attributed to Lely; but the dress is of a later fashion than in most of his portraits, and the style resembles Wissing's rather than his. From the regal emblems it must represent some royal personage, probably Marie Beatrix d'Este, queen of James II. The face is very like another portrait of her here (see No. 65); and the colour of her hair is similar, and even the same curl falls on her left shoulder; it also resembles the engraved portraits of her. Perhaps, therefore, it is:—"The Queen's picture, at half length; by Wissing," No. 1090 in James II.'s catalogue.

197 Henrietta Boyle, Countess of Rochester (191) . . . LELY.

Turned to the left, facing nearly in front. Her left elbow is on a pedestal, her left hand holding a grey scarf; her right hand is plucking a rose. She is attired in a pale blue dress. Engraved by Watson and by Thompson.

She was the youngest daughter of Richard, Earl of Cork and Burlington, and married, in 1663, Lawrence Hyde, second son of Lord Chancellor Clarendon, who afterwards became Earl of Rochester. She was a gentle, ladylike woman, and mixed but little in the intrigues of the Court. She is to be distinguished from the wife of the witty Lord Rochester. There is a head from this picture, by Lely, at the Grove.

"Elle étoit d'une taille médiocre ; elle avoit la peau d'une blancheur éblouissante ; les mains jolies, et le pied surprenant, en Angleterre même. Une longue habitude avoit tellement attendri ses regards, que ses yeux s'ouvroient qu'à la Chinoise ; et quand elle lorgnoit, on eût dit qu'elle faisoit quelque chose de plus."—(*Mémoires de Grammont.*)

198 Duchess of Somerset (192) WISSING.

Seated, facing in front. She is dressed in a crimson bodice, and has a brownish veil. Her right arm rests on a flower-vase, her left is on her lap. Her features and the expression of her face are delicate and beautiful. In the background is a country house. Engraved by Scriven?

This picture is evidently by Wissing, being exactly in the style of Nos. 191 and 200.

When at Windsor, it was traditionally known as "The Duchess of Somerset," and is so labelled now. Mrs. Jameson thought it was "Emile de Nassau, Countess of Ossory ;" but she must have been over forty at the time, about 1683, at which this picture, to judge from costume, style, &c., was painted, while the lady represented does not appear to be more than twenty-five. It might, however, possibly be Anne, Lady Ossory, daughter of Lawrence Hyde, who died at the age of eighteen ; but it is far more likely that the tradition is correct, and that it is a Duchess of Somerset. If so, it would be Elizabeth Percy, who married "the proud Duke," "the beautiful Duchess," whom Lely was painting when he died suddenly in 1680.

199 Mrs. Middleton (193) LELY.

Standing, directed to the left, but turned round to the front. She is carrying in her two hands, on her left side, a basket of corn and fruit. Her dress, which is sufficiently "décolletée," is of pale amber turned up with white satin. Her hair is fair ; her age about twenty. Engraved by Watson and Wright.

Mrs. Jane Middleton was the daughter of Sir Roger Needham, and became, after her marriage, one of the most renowned beauties of the day. Wherever she went she was the centre of observation and admiration, whether in the Park, at Court, at balls, or at the play ; and Pepys even confesses his "great delight to have the fair Mrs. Middleton at our church, who is indeed a very beautiful lady."

De Grammont was one of her admirers and made desperate love to her. "La Middleton," says Hamilton, "fut la première qu'il attaqua. C'étoit une des plus belles femmes de la ville, peu comme encore à la cour ; assez coquette pour ne rebuter personne ; assez magnifique pour vouloir aller de pair avec celles qui l'étoient le plus ; mais trop mal avec la fortune pour pouvoir en soutenir la dépense." "Elle étoit bien faite, blonde et blanche, et avoit dans les manières et le discours quelque chose de précieuse et d'affecté. L'indolente langueur dont elle se paroit, n'étoit pas du goût de tout le monde. On s'endormoit aux sentimens de délicatesse qu'elle vouloit expliquer sans les comprendre." At one time he showered presents on her ; but "Il s'aperçut que la belle prenoit volontiers, mais qu'elle ne donnoit que peu," so he left her to her numerous other lovers, who were more easily gratified, or more fortunate.

Of *Mrs.* Middleton no notice was ever taken, nor any mention made ; he is known to us only as "the great beauty's husband." In the days of her mature age

and charms she devoted herself to gambling. She died between 1685 and 1690, and was lamented by St. Evremond in a graceful little epitaph, beginning :—

“Ici gît Middleton, illustre entres les belles,
Qui de notre commerce a fait les agrémens.
Elle avait des vertus pour les amis fidèles,
Et des charmes pour les amants.”

This picture is engraved in mezzotint, with the incorrect title, “Lady Middleton.”

200 Mrs. Lawson (194) **WISSING.**

She is seated, facing in front; her left hand is on her lap. Her dress is red satin, fastened with a jewelled clasp, and a brownish skirt underneath. A brown veil falls from her head on to her shoulders. Background, a country residence.

This picture is ascribed to Varelst, but is really by Wissing, whose signature is in the lower left-hand corner. Engraved by Holl. Compare No. 191 and 198.

This is probably a daughter of Sir John Lawson of Brough; and if so, she is the lady who was introduced to court by her aunt the Duchess of Richmond, to become Charles's mistress, and supplant the ascendancy of the Duchess of Portsmouth. Her considerate relative so far succeeded in her design as to make her the object of his admiration and attention; but the young lady seems to have offered a considerable and unusual resistance to his advances; or at any rate if she succumbed, it does not seem to have brought her much influence. There are some contemporary verses in which she is addressed as “a soft, believing, inexperienced maid,” and warned of her danger from the king's admiration.

The title “Mrs.” is, according to its modern significance, a misnomer when applied to this lady, as at any rate she was never married; unmarried ladies were in those days designated as “Mistress so-and-so;” the modern appellation, “a Miss,” implying then what we now designate as “a Mistress.”

201 Frances Brooke, afterwards Lady Whitmore (195) . **LELY.**

Seated, facing in front; her head on one side. She leans her left arm on a rock, her hand holding up her slate-coloured drapery to her breast; her right hand is on a rock by her side.

This picture is traditionally known as “Lady Whitmore,” Lady Denham's sister, under which title it was engraved in mezzotint about one hundred years ago by Thomas Watson; and it is to be traced in James II.'s catalogue, No. 1118, among the original Beauties :—“Lady Denham's Sister.” Nevertheless, it was called by Mrs. Jameson, “Anne, Countess of Southesk,” on the authority of an old duplicate, although she admitted that “the whole picture strangely belies the character of the Countess.”

This Miss Brooke was the younger of the two daughters of Sir William Brooke, who were nieces of Digby, Earl of Bristol. When they were respectively sixteen and seventeen years old, their uncle, who was anxious to ingratiate himself with Charles, introduced them at Court to captivate that amorous monarch. With this object in view, he used to give little supper parties, at which his young and beautiful nieces,—“qui étoient toutes deux faites pour donner de l'amour et pour en prendre”—were sedulously brought under the notice of the king. “Le luxe et la délicatesse régnoient dans ces repas nocturnes, qui font l'enchaînement des autres voluptés :” and all was in good train, when the affair was discovered, and at once

put a stop to, by Lady Castlemaine. After this we hear no more of the younger Miss Brooke, who eventually married Sir Thomas Whitmore, K.B., ancestor of the Whitmores of Shropshire.

202 Elizabeth, Countess of Northumberland (196) . . . LELY.

Standing, turned to the left, looking to the front. Her left hand hangs by her side, and holds back her purplish robe; her right is held up, pointing to the background of woodland scene with waterfalls. Engraved by Watson and by Deane.

Lady Elizabeth Wriothesley was the youngest daughter of Thomas, fourth Earl of Southampton, the Lord Treasurer, and sister of Lady Russell. She was married in 1662 at the age of fifteen, to Joscelin, Lord Percy, aged eighteen. He died in 1670, and she next married, in 1673, Ralph, Lord Montague, afterwards Earl and Duke of Montague, who had made love to her with admirable patience and perseverance, though for a long time there appeared "*quelque chose de travers dans l'esprit de la nymphe.*" After her marriage she kept her title of Countess of Northumberland.

203 Countess of Falmouth, *misnamed* Countess of Ossory (197) LELY.

Three-quarters length, standing, facing in front. She leans her right arm on a pedestal, while her right hand holds up her blue dress, which is also supported by a string of pearls, across from her right shoulder and under her left arm. In her left hand she holds a wand.

Her loose blue drapery, we are told, on the authority of a lady (Mrs. Jameson), "is so arranged that, on the least movement, it must inevitably fall from the lovely form it conceals. The bust is much exposed, but nothing can exceed the delicacy of the tints and pencillings in the neck and bosom, and the sweet and tender manner in which the whole picture is executed." The painter seems, too, in this picture, to have almost attained the very ideal of that soft, dreamy, languorous expression of the eyes which he always aimed at.

Unfortunately there has been some mistake about the identity of this picture. About a hundred years ago it was engraved in mezzotint by T. Watson as "The Countess of Ossory," a name with which it is still labelled; though Mrs. Jameson believed this to be an error, and called it "The Duchess of Somerset." It is probably, however, neither one nor the other of these ladies. There was no Duchess of Somerset whose age would tally with that of the lady represented in this picture, and the period when it was painted; nor does it resemble the engravings after other portraits of Lady Ossory; nor was either lady in the original set of "Beauties," of which this is decidedly one.

There can be little doubt that it is really the portrait of Elizabeth Bagot, Lady Falmouth, who is the only one of Lely's "Beauties" not identified in this room (except Madame d'Orléans, who seems to be missing altogether). That this is so will appear still more probable, if we refer to the description of her in the *Mémoires de Grammont* :—

"Elle avoit ce teint rembruni, qui plaît tant, quand il plaît. Il plaisait beaucoup en Angleterre, par ce qu'il y étoit rare. Elle rougissait de tout, sans rien faire dont elle eût a rougir." The complexion of the lady before us is certainly the darkest in this room; and the painter has very happily indicated her tendency to blush by the incipient crimson, which seems about to suffuse her neck and cheeks.

Elizabeth Bagot was the daughter of Colonel Hervey Bagot, third son of Sir Hervey Bagot, Bart., an ancestor of the present Lord Bagot. Her marriage with her first husband, Lord Falmouth, took place about 1663, soon after this picture of her was painted. He was killed in the great naval victory of June, 1665; and she afterwards married the celebrated Lord Dorset, and died in 1685.

204 Elizabeth Brooke, Lady Denham (198) LELY.

She is sitting, turned to the front, facing slightly to the right, but her eyes are directed to the left. She has a basket of flowers in her lap. Her dress is a deep yellow satin.

She was the eldest daughter of Sir William Brooke, and niece of Digby, Earl of Bristol, who, as we have seen, introduced her and her sister at court to captivate Charles. The Duke of York, however, took to her instead, and this not serving the aim of her relations, she was married off at eighteen to old Sir John Denham the poet, a widower of seventy-nine, and described as "ancient and limping." This state of things brought the Duke of York again to the fore, and Lady Denham not only compliantly admitted him as her lover, but had the somewhat unusual effrontery to insist upon being publicly avowed by him as his mistress. This James complied with, and he was about to compel his duchess to appoint her one of her ladies of the bedchamber, when she suddenly fell ill and died a month or two afterwards. She was supposed, but on inadequate grounds, to have been poisoned by "ce vieux scélérat Denham."

205 Barbara, Duchess of Cleveland, as Minerva (199) LELY.

Standing, turned to the left, looking in front. Her left hand grasps a spear; her right is on a shield, on which is Medusa's head. She wears a golden helmet with red and white plumes, and a stone-coloured dress with a light blue scarf. The background is a sky.

The daughter and heiress of William Villiers, Viscount Grandison, the most profligate of this profligate lot. She married at eighteen Roger Palmer, who was a loyal adherent of the Stuarts, and, when in Holland, they came across the merry monarch, who rewarded Mr. Palmer's loyalty by seducing his wife. At the restoration the *liaison* continued, and Palmer, for his compatibility—about which, however, he had little choice—was rewarded by being made Earl of Castlemaine. When Catherine of Braganza came to England, she had firmly resolved not to receive Lady Castlemaine. No sooner, however, did Charles and his new queen come to this palace to spend their honeymoon, than Lady Castlemaine established herself here also, and within two days of her arrival forced herself into the queen's presence. Her majesty was so overcome at this indignity, that she burst into tears, and was carried fainting from the room. Afterwards she was constrained to make her one of her ladies of the bedchamber, and treat her with the greatest deference.

Her history and the dishonour she brought on Charles by her powerful influence, are too well known to need recapitulation. Pepys's *Diary* is full of anecdotes about her; and in the following extract he appears to refer to this picture:—"I went to Mr. Lilly's, the great painter, and here, among other pictures, saw the so-much-desired-by-me picture of my Lady Castlemaine, which is a most blessed picture." She died old and neglected, but not impoverished, in 1709. Her imperious and arrogant character is well expressed in this picture, where she is re-

presented under the character of Pallas. "The face is perfectly beautiful ; the rich red lips are curled with arrogance and womanish disdain ; and the eyes look from under their drooping lips with a certain fierceness of expression."

206 Anne, Countess of Sunderland (200) LELY.

Seated ; figure turned slightly to the right, her face to the left, but her eyes to the front. Her left arm leans on a pedestal, her right is on her lap. She is dressed in yellow, with crimson drapery.

She was the youngest daughter of George Digby, Earl of Bristol ; and married in 1663, at the age of twenty-one, Robert Spencer, Earl of Sunderland, the well-known politician of that time, and was at Court, but appears to have preserved her character less sullied than was usual at that time. The Princess, afterwards Queen Anne, however, writes the following remarks on her :—"Lady Sunderland plays the hypocrite more than ever ; for she is at church half an hour before other people come, and half an hour after everybody is gone, at her private devotions. She runs from church to church after the famousest preachers, and keeps such a clatter with her devotion, that it really turns one's stomach. Sure there never was a couple so well matched as she and her good husband ; for as she is the greatest jade that ever was, so is he the subtlest workingest villain that is on the face of the earth."

She is seen, however, in her true light in Evelyn's *Diary*, who had the highest admiration for her high character, her good heart, and her refined tastes.

207 Miss Hamilton, Countess de Grammont (201) LELY.

Seated ; turned towards the left, but facing in front. She is represented as St. Catherine ; dressed in red, holding a small palm branch in her left hand ; her right holds a scarf of gold brocade to her bosom. Her complexion is fair ; her hair light chestnut. In the background on the left is a pillar and St. Catherine's wheel. Engraved by Watson and by Thompson.

This picture is the finest and most interesting of the whole series, and we are told in Grammont's *Mémoires* that Lely bestowed all his art on it, and confessed he had taken a special delight in painting it. It is the only one which bears his signature : "P. L." in the upper right-hand corner. At Court it made a great sensation, and the Duke of York, who had before paid assiduous attention to Miss Hamilton, "en eut à la regarder, et se mit à lorgner tout de nouveaux l'original"—much to the alarm of Le Chevalier de Grammont, who had just made her acquaintance, and was already her ardent lover. His charming account of her at this time exactly corresponds with the impression conveyed by this picture :—

"Il la vit donc pour la première fois de près, et s'aperçut qu'il n'avait rien vu dans la cour avant ce moment. Il l'entreteint ; elle lui parla. Tant qu'elle dansa, ses yeux furent sur elle, et dès ce moment, plus de ressentiment contre la Middleton. Elle était dans cet heureux âge, où les charmes du beau sexe commencent à s'épanouir. Elle avait la plus belle taille, la plus belle gorge, et les plus beaux bras du monde. Elle était grande et gracieuse jusques dans le moindre de ses mouvemens. C'était l'original, que toutes les femmes copioient pour le goût de habits, et l'air de la coiffure. Elle avait le front ouvert, blanc et uni : les cheveux bien plantés, et dociles pour cet arrangement naturel, qui coûte tant à trouver. Une certaine fraîcheur, que les couleurs empruntées ne sauroient imiter, formoit son teint. Ses yeux n'étoient pas grands : mais ils étoient vifs, et les regards signifioient tout ce quelle vouloit. Sa bouche étoit pleine d'agréments, et le tour de son visage étoit parfait.

Un petit nez délicat et retroussé n'étoit pas le moindre ornement d'un visage tout aimable. Enfin, à son air, à son port, à toutes les graces repandues sur sa personne entière, le Chevalier de Grammont ne douta point qu'il n'y eût de quoi former des préjugés avantageux sur tout le reste.

"Son esprit étoit à peu près comme sa figure. Ce n'étoit point par ces vivacités importunes, dont les saillies ne font qu'étourdir, quelle cherchoit à briller dans la conversation. Elle évitoit encore plus cette lenteur affectée dans le discours, dont la pesanteur assoupit : mais sans se presser de parler, elle disoit ce qu'il falloit, et pas davantage. Elle avoit tout le discernement imaginable pour le solide et le faux brillant ; et sans se parer à tout propos des lumières de son esprit, elle étoit réservée, mais très juste dans ses décisions. Ses sentimens étoient pleins de noblesse ; fiers à outrance, quand il en étoit question."

Nevertheless De Grammont seems to have been of so volatile a nature, that he was leaving England hastily, without performing his engagements to Miss Hamilton, when he was pursued and met by her two brothers in an inn at Dover. "Chevalier de Grammont," cried they aloud, "n'avez vous rien oublié à Londres?" "Pardonnez moi, messieurs," replied he, "j'ai oublié d'épouser votre sœur." He accordingly returned, and about December, 1663, "pour le prix d'une constance qu'il n'avoit jamais connue auparavant, et qu'il n'a jamais pratiquée depuis, il se vit en fin possesseur de Mademoiselle d'Hamilton." They appear to have left England about 1664. In France, where she resided the rest of her life, she was appointed "Dame du Palais ;" but she was not popular, at least with the ladies, who designate her as "affected and haughty," "plus agréable qu'aimable," and "Anglaise insupportable."

208 Flower-piece, in panel (202) BAPTISTE.





King's Dressing Room.

PROBABLY this room was not quite finished till Queen Anne's time, as the ornamental brass-work on the door bears the initials *A. R.* The half-story begins above this room, which accounts for its being only $20\frac{1}{2}$ feet high. Its length is about 24 feet; its width $14\frac{1}{2}$ feet.

Ceiling. This, which is another of Verrio's, represents Mars reposing in the lap of Venus, while Cupids steal his shield, armour, spear, sword, and helmet, and entwine his arms and legs with wreaths of roses. The border is decorated with orange trees in ornamental pots or vases, with jasmine and other trees, and with parrots and other birds. In a memorial addressed by Verrio, on the 28th July, 1702, to the Lord High Treasurer, he says that he had contracted with his late Majesty William III. to paint this room, which he calls "the little bed-chamber," at a rate certain; that he had only been paid a small part of what was due to him for this and other work; that he was still owed a sum of £1,190, and that "his necessities were very pressing for money, and without speedy assistance he was like to be reduced to great extremity." He was given £600.

The flock-paper is modern; till the beginning of this century the walls were hung with straw-coloured Indian damask, and the chairs and stools, &c., were covered with the same material. The **corner fireplace**,—with its marble chimney-piece, its antique cast-iron fire-back, showing Neptune and attendant nymphs (date about 1702), and the curious oak mantel-piece, with diminishing shelves rising one above another, and decorated with lime-wood carving,—is characteristic of old times. Here are placed some more pieces of Queen Mary's china. The barometer in the corner was considered a curiosity even in 1741.

- 210 Men in Armour, fighting with Bears (741) . . . GIACOMO BASSANO.
Four or five figures less than life, with daggers; the bears on their hind legs.
On the left is a lioness reclining.
- 211 The Continenence of Scipio (250) . . . S. RICCI.
He is seated under some columns, with his soldiers round him; the girl is on her knees in front of him. Figures less than life.
"A showy decorative picture, worth looking at as marking the fashion of a day gone by."—(Thorne's *Environs of London*.)
- 212 Robbers in a Cave dividing their Spoil (670) . . . S. ROSA.
Eight small figures; some on horseback, others rifling boxes, others casting lots on a drum. On canvas, 4 ft. 5 in. high, by 5 ft. 4 in. wide.
This is a good picture in the favourite style of the master, who was fond of wild, desolate scenes, such as gloomy defiles, rocky precipices, lonely mountains. Into these he introduced the robbers and banditti with whom he is said to have been associated in his youth.
- 213 A Holy Family (696) . . . PERUGINO?
St. John is presenting a cup; St. Joseph and St. Elizabeth stand by. On wood, 2 ft. high, by 2 ft. 6 in. wide.
- 214 A Holy Family (66) . . . FRANCESCO VANNI.
St. Joseph stands by; St. John sits in front. Two angels adoring, and the Holy Ghost descending in the form of a dove.
"Although Vanni appears to have generally adopted the style of Baroccio for his model, his design is usually more correct, his touch more animated and facile. . . . The airs of his heads are dignified and expressive, and his colouring is tender and harmonious. He died in 1610."—(Bryan's *Dict. of Painters*.)
- 215 Nymphs and Cupids sporting in Clouds (571) . . . CHIARI.
Giuseppe Chiari was a scholar of Carlo Maratti. The visitor will probably not care to hear any more of him, when he has inspected the specimens of his art in this room. On canvas, 3 ft. 10 in. high, by 3 ft. 10 in. wide.
- 216 Cupid Shaving his Bow (511) . . . after PARMIGIANO.
This copy was in James II.'s collection, No. 757. The original is in the Belvedere at Vienna. The copy in the Orleans Gallery was bought by the Duke of Bridgewater in 1792 for £700; it is now in the possession of Lord Ellesmere. It has been frequently engraved.
- 217 Christ in the House of Martha and Mary (684) . . . GIACOMO BASSANO.
Christ is entering with his disciples on the left; on the right is a fireplace, in front of which is Martha on her knees attending to the dinner. Rows of pots and pans are ranged over the chimney-piece and dresser, and various kitchen utensils are about the room. In the background is a landscape. On canvas, 2 ft. 11 in. high, by 3 ft. 10 in. wide.
- 218 Judas betraying Christ (564) . . . PORDENONE?
On canvas, 2 ft. 3 in. high, by 2 ft. 9½ in. wide. Pronounced "not genuine" by Messrs. Crowe and Cavalcaselle.

- 219 Salome with the Head of John the Baptist (672) unnamed.

This appears to be :—"The picture of Herodias with St. John's head in a platter, looking towards her left shoulder to another old woman standing by, with her hand on her breast : a Mantua piece." She is turned to the right ; her arms and bosom are bare. On canvas, 3 ft. 2 in. high, by 2 ft. 9½ in. wide.

- 220 Two Nymphs Kissing (561) [See No. 215] CHIARI.

- 221 Head of Christ, in a small oval (214) unnamed.

- 222 Head of the Madonna, in a small oval (216) unnamed.

- 223 The Tribute Money (702) P. VERONESE?

Ten small figures. Certainly not by the master.

- 224 The Marriage of Joseph and Mary (574) GIROLAMO DA TREVISO?

A curious little picture, carefully painted, of three figures ; the centre one in a mitre performing the ceremony. In the background is an altar, with Hebrew devices and signs ; and also several figures. On wood, 2 ft. 2 in. high, by 2 ft. 10 in. wide.

This, which had been long unnamed, is now attributed, though I do not know on whose authority or on what grounds, to Girolamo da Treviso. No signature is to be detected, but if it is really by him, it is of considerable interest, for he was one of the painters invited to England, and patronized by Henry VIII. ; and his works besides are exceedingly scarce. He was the son and pupil of Piermaria Pennacchi, and was born in 1497 at Trevigi. He became an imitator of Raphael. It is not certain when he came to England ; probably about 1530. Henry gave him a salary, and employed him as architect and engineer. He was killed by a cannon-ball in 1544 near Boulogne, while engaged in some siege works. The only authenticated example of him in England is in the National Gallery. (See Wornum's *Holbein*, page 273 ; and *The Catalogue of the National Gallery*. See also Dellaway's notes to Walpole's *Anecdotes*, and Mr. Scharf's paper on *Holbein's Contemporaries in Archæologia*, xxxix., 54.)

There appears no picture corresponding to this in Henry VIII.'s catalogue, nor in Charles I.'s. Besides, being on panel, it should have his brand behind—CR, with a crown above ; but there is no trace of anything of the sort. But it is probably the "Small Piece of the Marriage of Joseph and Mary, Italian"—found at the Restoration, in the custody of Emmanuel de Critz ; and afterwards in James II.'s catalogue, No. 963 :—"A Bishop marrying a man and woman."

- 225 "A piece with a Doe, a Stork, and a Brass Pan in it" (246) . KALF.

So described in James II.'s catalogue, No. 800.

William Kalf was a Dutch painter of still-life, who excelled especially in compositions like the above, where the kitchen utensils of a boor's establishment are rendered with surprising truth. There is a similar piece in the Louvre. He flourished at Amsterdam in the middle of the seventeenth century, and died there in 1673.



K*ing's* W*riting* C*loset*.

OPPPOSITE the windows in this little room is a door in the wainscot, leading to a private staircase, at the bottom of which is a private way into the garden, so that the King could go out unobserved. The bannisters are formed of most beautifully wrought iron, unequalled for delicate workmanship in England.

The looking-glass over the chimney-piece is so arranged as to afford a view in vista of all the rooms on the south side of the state apartments. The hangings were formerly of pea-green damask. This room is 24 feet long by 17 feet broad.



225^a Flowers in a Brass Vase—a panel-piece (222) . . . JAMES BOGDANI.

This and similar still-life pieces by this artist were painted expressly for the panels in these rooms, by order of Queen Anne. He came over to this country in her reign, and lived here between forty and fifty years, known at first only by the name of "The Hungarian." Other specimens of his pencil, such as birds, poultry, &c., will be found further on (see No. 455, &c.).

226 Artemisia Gentileschi at her Easel, painting (791) *By herself*.

Half-length, seen in profile to the left, with her paint-brush in her right hand, her easel in front of her. She has long black hair. Below is the signature: "A. G. F." On canvas, 3 ft. 2 in. high, by 2 ft. 5 in. wide.

This is a fine and spirited portrait of a very remarkable woman. She was the daughter of Orazio Gentileschi, a celebrated Italian painter, who was invited to

England by Charles I., and whose whole family was patronized by him. (See next picture.) This portrait was probably painted by her expressly for the King; for we find it in the inventory of his goods made by order of the Commonwealth: "A Picture of Painting, by Arthemisia. Sold to Mr. Jackson 28th Nov. 1651 for £10."

She came over to England with her father, but did not remain long; though while here "she drew some of the Royal Family and many of the nobility." Mr. Thorne remarks, that "probably many portraits in great English houses, attributed to more eminent names, are from her pencil." Indeed she excelled her father in portraiture. Nor was her popularity confined to England. Lanzi speaks of her as "famed throughout Europe," and her master, Guido, held her in high esteem. She passed most of her life at Naples, where, if we are to believe the gossips, she was "as celebrated for her amours as her painting." She certainly does not seem to have cared much about her husband, for we find her asking in one of her letters with the most perfect indifference, whether he is still alive or dead! She died in 1642. There is another portrait of her by herself at Althorp. (See Walpole's *Anecdotes*, and Sainsbury's *Original Papers relating to Rubens and his Contemporaries*, p. 310, and authorities there quoted.)

227 A Sibyl (218) ORAZIO GENTILESCHI.

Half-length; holding in front of her a tablet, on which are some mystical cabalistic symbols. Her face, which is in profile to the right, is upturned, as if seeking inspiration. Her left hand holds the edge of the tablet. On canvas, 1 ft. 11 in. high, by 2 ft. 2½ in. wide.

This picture was in Charles I.'s collection, for we find his cypher painted at the back of the canvas, and it is doubtless the "Woman's Head by Gentilesco," sold to Mr. Houghton, 16th Jan. 1651 for £6, "by order of the Commonwealth. And it appears in James II.'s catalogue, No. 276:—"A woman to the waist, holding a table with characters. By Gentileschi." Mr. Thorne would therefore appear to be right in attributing it to Orazio the father, instead of to Artemisia his daughter, as has been usually done.

He was a native of Pisa and a disciple of his half-brother, Aurelio Lomi. The very considerable reputation he had earned abroad, induced Charles I. to invite him to London in 1626, and treat him with the greatest liberality. He gave him an annuity of £100 a year (equal to at least £600 in these days), bore the whole expense of the education and travelling of his sons in Italy, employed him in painting ceilings at Greenwich, paid very large sums for his pictures, and furnished him a house from top to toe at a cost of more than £4000!

Such favours naturally excited envy. Gerbier, a rival artist, had to draw up a paper of "the sums of monies Gentilesco hath received:" he did so in a ludicrously bitter tone. Some of the items are: "Got for to buy collars, being a new plot to put upon the King—£150! . . . Afore the Duke went to Ré, the Duke told me that Gentiles 'squeised out of his purs'—£400! . . . After the son came back again from Italy, made believe he had been robbed at sea and got another sum!" (See authorities cited above.) There were many of his pictures in the royal collection in Charles I.'s time: the two here are all that now remain, the others being dispersed. He died in London in 1647, aged eighty-four.

228 Colossal Head of a Warrior (217) GUERCINO.

He has a helmet on, and looks to the right. He rests his head on his left hand. On canvas pasted on wood, 2 ft. 9 in. high, by 2 ft. 3 in. wide.

This is in Guercino's first and least known manner, which "seems to be an imitation of Caravaggio, full of deep shades and strong lights; flesh of a yellow tinge, and a general colour that was far from being harmonious." (Pilkington's *Dict.*) See also No. 231.

229 Joseph and Potiphar's Wife (165) . . . ORAZIO GENTILESCHI.

She is stretching across a couch, and holds his coat in her hand; he is lifting a red curtain, and going out of a door on the right, his head turned round. The costumes are of the painter's own time. On canvas, 6 ft. 9 in. high, by 8 ft. 6 in. wide.

This was painted for Charles I. At the Revolution it was sold for £50; at the Restoration it was found in the possession of Thomas Osborne, and it appears in James II.'s catalogue, No. 161, as "A large piece of Joseph and his Mistress."

It is well painted, but has suffered from over-cleaning, which gives it a hard and patchy appearance. The style of the artist and his school being realistic in its tendency, the accessories are in the taste of the time of Charles I. This picture has been denounced as of immoral tendency, because "the licentious pencil of the artist" is supposed to aim rather at exciting us to wonder and laugh at, than to "admire the noble virtue of the youth."

230 Venus and Youth at a Brook (640) unnamed.

She is on the left, under a tree, watching the boy getting into the water. On wood, 1 ft. 8 in. high, by 2 ft. 1½ in. wide.

231 Portrait of Guercino holding his palette (98) By himself.

Bust, in brown, with a large collar. In his right hand he holds his palette, in his left his brushes. On canvas, 2 ft. ¾ in. high, by 1 ft. 8 in. wide.

This was brought here from Frogmore in 1829. There is a similar picture at Cobham Hall.

The real name of this painter was Giovanni Francesco Barbieri, the appellation Guercino, by which he is now known, having been given to him on account of his having lost the sight of his right eye. He died in 1666.

232 St. Roch curing the Plague (797) unnamed.

Some twelve small figures. St. Roch in front of a table, healing a man. On canvas, 1 ft. 7 in. high, by 2 ft. 1½ in. wide.

He is the patron saint of people smitten with the plague, and is supposed to have been endowed with miraculous powers of healing. He has always been a favourite subject with artists.

233 Head of a Young Man (861) C. CIGNANI.

Bust, with red drapery, looking to the right. (For Carlo Cignani, see Cartoons in Henry VIII.'s Presence Chamber.)

234 Cleopatra dying from the bite of an Asp (981) L. CARACCI?

She is seen to the knees, reclining against a cushion and nude, with green drapery. Her right arm is by her side, the asp is coiled round her left arm, which is bent to support her head. A girl on the left is looking at her. Figures less than life. On wood, 3 ft. 1 in. high, by 2 ft. 4 in. wide.

Charles I.'s cypher is behind; and it was in James II.'s catalogue, No. 940.

- 235 Lucretia with the dagger, and Tarquin (105) . . . P. BORDONE.

His head is just seen in the gloom behind over her right shoulder; and he has hold of her left arm. She is holding the dagger in her right, with the point directed to her bosom. She is in a white night-dress, over which is green drapery winding round her sleeve and waist. On wood, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

This may possibly be the picture in the Long Gallery at Hampton Court in Henry VIII.'s time, and described in his catalogue as, "A table containing a man embracing a woman, she having a dagger in her hand; with a curtain of green and yellow sarcenet." And it corresponds in dimensions with the "Lucretia done by Titian, having a dagger in her right hand, and a man's face behind, being Tarquin; half a figure so big as the life; done upon a board"—in Charles I.'s catalogue, which was sold by the Commonwealth to Remée van Leemput for £75.

This is a smeared old copy, sometimes ascribed to Paris Bordone, of a very fine picture by Palma Vecchio in the Belvedere at Vienna. Another copy of the same by Varottari is in the Uffizi. (Crowe and Cavalcaselle's *Painting in North Italy*, ii., 475.)

- 236 Augustus consulting the Sibyl (55) . . . PIETRO DA CORTONA.

A large composition of some eleven life-size figures. On the right is Augustus in a red toga, gazing with astonishment at the representation of the Madonna and Child in the clouds, to which the Sibyl, who stands in the middle in grey, is pointing. On the left is an altar with a sacrifice, and a youth kneeling with a casket in his hand, and several other figures around. Beneath a colonnade behind Augustus are two men reading either the Sibylline Books, or perhaps Virgil's *Eclogue to Pollio*. On canvas, 8 ft. 10 in. high, by 8 ft. 8 in. wide.

The alleged prophecy by the Sibyl of the advent of Christ is supposed to be referred to in Virgil's *Eclogue to Pollio*, where he announces the return of the golden age. The prophetic references in the Sibylline Books to the coming of Christ are now known to have been forgeries by the early Christians. (See a most interesting article on the Sibylline works in the *Grand Dictionnaire du XIX. Siècle*, of P. Larousse.)

Pietro Berretini da Cortona was chiefly employed at Rome and Florence, in the middle of the seventeenth century in decorating palaces, particularly the Barbarini and Pitti. His canvas pieces have the defects incidental to that sort of work: a want of correctness in design, and a flashy showyness in colouring.

- 237 Moses Striking the Rock (384) . . . SALVATOR ROSA.

A small landscape representing Moses on the right striking a massive rock. On the left are many females with vases. On canvas, 1 ft. 8 in. high, by 2 ft. 3 in. wide.

- 238 Martyrdom of St. Bartholomew (420) . after Spagnoletto, L. NOTTERY?

This is a small copy of the famous picture in the Museum at Madrid. The saint is tied to a tree, while his executioner is skinning him with an expression of eagerness and zeal, for which the religious enthusiasts of the Spanish Inquisition must have furnished the type to Spagnoletto. On wood, 1 ft. 11 in. high, by 1 ft. 4½ in. wide.

The original was engraved by Spagnoletto himself. Of Nottery, who according to the label was the copyist, I can find no mention anywhere. But it appears from an old catalogue that he executed this copy in 1630.

- 239 Small Landscape (1104) SALVATOR ROSA.

A few figures in the foreground, one of which carries a pitcher on her head. In the background a piece of water and a castle. On canvas, 1 ft. 7 in. high, by 2 ft. 1 in. wide.

The picture cleaner and "restorer" has been at work on this canvas.

- 240 A Sibyl? (403) P. BORDONE?

This was in Charles I.'s catalogue, page 138:—"The picture of a woman in yellow hair, and white habit, wide white sleeves, holding her right hand to her left sleeves; half a figure, so big as the life. Given to the King by Sir Henry Fanchurch. Said to be done by old Palma." She looks to the left. Below is painted a wooden ledge, on which is an inscription or date in antique characters. On wood, 2 ft. 5 in. high, by 1 ft. 10 in. wide.

- 241 Salome with the Head of John the Baptist (258) . LUINI?

This was in Charles I.'s catalogue, as his brand, C.R., with the crown above, is found on the back of this panel, which is fully an inch thick. She is seen on the right, in full-length, less than life. Her left hand is in front of her, holding up her gown, her right points to a basin, which stands on a table, and over which the executioner is holding John the Baptist's head. Her dress is red, with green drapery, and grey sleeves. The executioner, who is a little in the background on the left, is seen only to the waist behind the table; he holds the head by the hair in his left hand, and is looking at Herodias' daughter. Behind them is seen the head of her mother. The table is marble, on supporters representing sphinxes; the green cloth over it is turned up at the cover, and shows a yellow lining. On wood, 4 ft. 2 in. high, by 2 ft. 4½ in. wide.

This is a replica, with, however, some variations not noticed by Messrs. Crowe and Cavalcaselle, of an original, by Bernardino Luini, formerly in the Orleans Gallery, and some years ago in the possession of Mr. George in Paris. There is also another repetition in the Belvedere at Vienna. Of this one the critics just mentioned observe that it is "more empty in flesh and feebler in execution than the original." Clements, in his *Leaders of the Renaissance*, agrees with them in assigning it to Luini. Waagen at first remarked that it had "in conception and tone much of the manner of Boltraffio;" but afterwards, "it is now so placed that the hard work of an inferior scholar is fully evident."

- 242 Head, a Sibyl (133) C. CIGNANI.

Bust, in yellow drapery, her left hand on her breast, a turban on her head, looking to the left.

- 243 A Peacock, Cocks, and Hens (343) J. BOGDANI.

The peacock stands on a pedestal. (See No. 225^a.) Signed on the right.

- 244 Triumph of Spring over Winter (225) S. RICCI

She is attended by Cupids, crowned with flowers, and rising on clouds. Winter, represented as a dead old man, lies below.

- 245 Mystic Marriage of St. Catherine. A copy (390) . after CORREGGIO

The Infant Jesus, seated on His mother's knee, is placing the ring on St. Catherine's finger. A saint behind her, and a landscape in the distance. Half-length figures. On canvas, 3 ft. 2½ in. high, by 4 ft. wide.

This is doubtless "The Picture of Our Lady and Christ and St. Catherine, half figures, so big as the life ; a landscape by it, where the martyring of St. Bastian, is painted in little entire figures, half so big as the life"—in Charles I.'s catalogue, page 109, and there stated to have been "given to the King by the deceased Duke of Buckingham. Said to be done by Correggio, and by some esteemed a very good old copy." It was sold by the Commonwealth for £25; and is in James II.'s catalogue, No. 171.

The original, which was painted about 1517, is in the Louvre. It was engraved for the *Musée Napoléon*, in 1814. There are replicas at Naples and St. Petersburg. (See Meyer's *Correggio*.)

46 Flower-piece—Lilies, &c.—in a Brass Vase (232) . . J. BOGDANI.





Queen Mary's Closet.

QUEEN MARY'S closet is not a very appropriate designation of this room; for, as it was not floored till four or five years after her death, she could never have been in it at all. It seems to have got this name from having been formerly hung with needlework executed by her; the chairs and screens also being described as "the work of the same pious hand," and "extremely neat, and the flowers very well shadowed." They were all removed some years ago.

Artistic needlework, indeed, seems to have been the chief occupation by which Mary beguiled the weary hours of her husband's long absences, varied with the interest of her choice collection of exotics and her orange trees,—the remnant of which can be seen from the windows here,—and her curious specimens of china, which are seen in every room. In an old building called "The Water Gallery," which stood on the brink of the river, but was taken down after her death, she formed a retreat which would do credit to any "æsthetic" lady of the present day. The decoration of her rooms was superintended by Sir Christopher Wren. It included ceilings painted by Verrio; richly carved doorways and cornices, with delicate festoons of fruits and flowers in limewood, by Grinling Gibbons; oak dados, hangings of fine needlework, and corner fireplaces, with diminishing shelves above, on which were ranged her most valued specimens of blue china. Here she spent most of her time, surrounded by those beautiful maids of honour whose features she made Kneller transmit to us (see "King's Presence Chamber"); sometimes plying her needle on the fragile balcony of beautiful wrought iron, which overhung the then uncockneyfied Thames, and watching the barges sail to and fro; sometimes superintending the laying out of the new gardens; and sometimes sitting

at work beneath the shade of the curious intertwined trees still known by the name of "Queen Mary's Bower."

The pleasant views this room affords into the public and private gardens, and its large windows to the south and east, which admit whatever sunlight there may be, make it the most charming of the suite, and admirably adapted for a sitting-room, to which use Queen Anne probably put it.

The fireback represents the Madonna and Child. Between the windows is a fine old looking-glass with a blue cut-glass border. The room's dimensions are : length 26 feet, width 12½ feet, and height 18½ feet.



- 247 Two Females sacrificing to a Statue (244). G. ROMANO.

In Charles I.'s catalogue, page 100, it is described :—"A high and narrow piece, in a white carved and gilded frame, being a sacrifice ; some four entire little figures, and a goat lying to be sacrificed. A Mantua piece, done by Julio Romano," and in James II.'s collection, No. 237 :—"A Sacrifice to Jupiter." A border of black painted wood has been very inappropriately added all round to make it fit an oak panel frame.

The figure in the foreground holds a knife ; the one behind is near the altar, and holds his right hand outstretched towards the statue of the god, which is on a pedestal. A little boy is near the goat holding a basin. The back of the panel is branded with Charles I.'s cypher, C.R. and a crown. On wood, 4 ft. high, by 2 ft. 2 in. wide. It was sold by the Commonwealth for £44.

"Genuine and spirited."—(Waagen.)

- 248 Charity (205) C. CIGNANI.

She is seated, clasping three children who are clinging to her for protection. Figures life-size. On canvas.

- 249 Madonna and Child (77) BRONZINO?

The Madonna is in scarlet, seated. In her right hand she holds a book which rests on the ground ; her left holds the Infant, who leans on her knees. In the background to the right are a few small figures. On wood, 4 ft. high, by 3 ft. 4 in. wide.

Bronzino was a pupil of Pontormo's, and became court painter to the Medici.

- 250 Holy Family, St. Catherine and St. Joseph (167) . LUCA CAMBIASO.

The Madonna is seated, the Infant Jesus, who is on her lap, grasps a palm which St. Catherine holds over Him in her right hand ; her left hand is on the hilt of a sword. St. John rests his head on the Blessed Virgin's knee, and holds in his left hand a small cross and a scroll with : "ECCE AGNVS DEI." St. Joseph on the left contemplates them. Figures life-size, and nearly full-length.

This picture has been attributed to Parmigiano, but the slipping of the canvas in the frame has quite lately revealed the name "Luca Cambiasi," who was doubtless the artist. In Charles I.'s collection there were several Holy Families by him, but none of the descriptions exactly correspond with this one. His surname is sometimes given as Cangiagio, and he is also known by the familiar designation Luchetto da Genova.

His paintings, which are not much known in England now, were held in high esteem in Italy, where he was largely employed in decorating churches, and Philip II. also invited him to Spain to paint in the Escorial. He died there in 1585.

251 The "Madonna della Quercia" (247) after Raphael, G. ROMANO.

The Madonna is sitting under an oak, and holding up her Child in her right arm. St. Joseph leans on an antique fragment, and looks over her shoulder. The Infant Jesus and St. John are on a cradle. St. John holding a scroll with "ECCE . AGNUS . DEI." On canvas, 4 ft. 4 in. high, by 3 ft. 5 in. wide.

This is an early and very good copy, attributed to Giulio Romano, of Raphael's famous picture now at Madrid, which is said to have belonged to Charles I. There is also a repetition of it at the Pitti Palace at Florence, marked as a copy by Giulio Romano. It is sometimes called "The Madonna della Lucertola" on account of a lizard which is introduced into the Pitti version, but not found in others.

It was designed by Raphael about 1517, but the execution, even of the original, is generally attributed to G. Romano. Variations by Raphael's scholars, in which the infants hold the scroll aloft, are frequently met with.

252 Thetis presenting Achilles to Cheiron the Centaur (211) A. BALESTRA.

Three-quarters life-size. Cheiron has the infant in his arms, Thetis in white drapery is looking up at him.

Antonio Balestra painted very indifferently, somewhat in the style of Carlo Maratti. His pictures here are specimens of the sort of art patronized by the early Georges.

253 The Roman Daughter and her Father (713) unnamed.

He is in prison, sitting in front of the stocks, with his bare back towards the spectator, and a piece of red cloth about his loins, and his hands tied behind him. She is suckling him, and thus saves him from starvation; her right hand rests on his bald head.

254 St. John the Baptist in the Desert (746) LIONELLO SPADA.

Full length, reclining, looking upwards and pointing with his left hand to a cross; beside him, in his right hand, he holds the scroll with "ECCE AGNUS DEI."

This is a very bad example of an able Bolognese master who, as Kügler succinctly puts it, "happily combined the more dignified conception of the Caracci with the vigour and truth of Caravaggio." His most accessible masterpiece for Englishmen is in the Louvre.

255 Vulcan giving Thetis Armour for Achilles (207) . . A. BALESTRA.

Life-size; three-quarters length. She holds the helmet; he is giving her the shield and sword. Cupids hover round.

256 Madonna and Child (962) C. CIGNANI.

He is standing on a table, and holding a rose near her face; she supports Him.

- 257 A Roman Emperor on Horseback (168) G. ROMANO.

His head bare, his mantle arranged so as to form a background to the horse's head. On wood, 2 ft. 10 in. high, by 1 ft. 8 in. wide. Behind is branded "C. R." and the crown, showing that it belonged to Charles I. and was one of the "eleven Cæsars," sketches, which he bought with the Mantuan collection. At the Commonwealth they were valued at £1,100, and sold for that sum. Only this and No. 290 now remain in the Royal Collection.

- 258 A Female with Flowers, called "Flora" (856) unnamed.

Half-length, less than life, seated.

- 259 Saint Catherine with a Palm and Wheel (412) B. LUINI.

Half-length, life-size. She wears a crimson mantle, and a dark green dress, cut square, with a small linen frill. Her arms are crossed. In her left hand she holds the palm-branch, and her right rests on the wheel. Long, reddish-brown hair. On wood, 1 ft. 10½ in. high, by 1 ft. 7 in. wide.

A picture similar to this is at Berkeley Castle.

- 60 Old Woman warming her Hands with Charcoal (613) G. NOGARI.

A head; the pan of charcoal is on the table.

Giuseppe Nogari was a painter of the debased Venetian school, and a pupil of Balestra's—a bad scholar of a poor artist. As a portrait painter, however, he shows some power and truth. (See No. 263.)

- 61 Madonna and Child (749) unnamed.

Figures less than life. She is seated, kissing the Child. On canvas, 2 ft. 2 in. high, by 2 ft. 8 in. wide.

- 62 Madonna and Child, with St. John (707) V. MALO.

The Madonna is reclining, while the Infant Jesus lies by her side, and St. John, with his hands joined, and holding a cross and scrip, stands by in contemplation. Background: pillars, and a dark landscape. Figures less than life. On canvas, 3 ft. high, by 2 ft. 9 in. wide.

Vincent Malo was at first a disciple of Rubens, but afterwards went to Italy, and painted landscapes and altar-pieces.

- 63 Portrait of a Man (611) NOGARI.

A bust. He wears a grey doublet, and a scarlet coat and a black cap; his right hand on his breast.

- 64 The Infant Christ attended by Angels (213) CARLO MARATTI.

He lies on straw, covered with white and green drapery; the cherubs are adoring and kissing Him. On canvas, 2 ft. high, by 2 ft. 4 in. wide.

- 65 Madonna and Child and St. Joseph (260) V. MALO.

She is sitting under a tree, and holds St. John in her arms; the Infant Jesus stands by with outstretched and imploring arms. In the distance are a castle, an aqueduct, and mountains. The Madonna's expression of smiling amusement, and the air of discomfort of the infant St. John are very cleverly portrayed. On canvas, 3 ft. 1 in. high, by 2 ft. 4 in. wide.

266 Chiron teaching Achilles the Use of the Bow (863) . G. ROMANO.

Achilles is pressing towards the Centaur, and receives a boar's hide and a bow and arrows. Thetis is behind him, prostrate with grief. In the centre on the ground is the figure of a man. Figures less than life. On wood, 4 ft. 2 in. high, by 2 ft. 9 in. wide.

This belonged to Charles I., as his cypher—"C.R." with a crown—is branded on the back of the panel. There is also a small piece of paper on which is written, "*From Mantua.*" It seems, therefore, to be the picture described in his catalogue, page 142:—"A Piece of Lantyr, to whom is presented, by a young man, a dead wild boar, and Envy lying on the ground with some other figures. A Mantua-piece, done by Julio Romano."

267 Sophonisba preparing to take Poison (417) . . GAETANO?

Half-length, in a black dress with a crimson cloak and yellow puckered sleeves. In her left hand she holds a golden cup or chalice, and has lifted the lid off with her right. Behind her hangs a green curtain. On wood, 2 ft. 3 in. high, by 1 ft. 8 in. wide.

This picture was in Charles I.'s collection, for his cypher—"C.R." and the crown—is branded on the back of the panel. It was No. 243 of James II.'s catalogue, where it is called "The picture of Sophonisba, or Fair Rosamund, with a cup in her hand." It is probably intended to represent Sophonisba taking the poison sent her by her husband Massinissa, to spare her the humiliation of being surrendered to Scipio.

It has usually been attributed to Scipione Pulzone, called Gaetano. He was much celebrated as a portrait-painter at Rome towards the end of the sixteenth century, and the name which some have given him of "The Vandyck of the Roman School," expresses the excellencies of his style. In Waagen's opinion, however, it is by Jan Mostaert, a Fleming, who was court painter to Margaret of Austria, Governess of the Low Countries (not Margaret of Anjou, as is absurdly said in the English translation of the *Art Treasures*). He was a native of Haarlem, where he died in 1556. Very few of his works are extant; there are some at Antwerp. A portrait, which bears a striking resemblance in style and in feature to this, is in the Brussels Museum, though the artist's name is not given.





Queen's Gallery.

DURING Queen Anne's reign this room, which is one of the finest of the suite, being 81 feet long, by 25 feet broad, and having seven large windows, was hung with Mantegna's "Triumph," now in the "Communication Gallery." A book called "Magna Britannia," written in the reign of Queen Anne, speaks of it as decorated with "the triumphal entry of a Roman Emperor, very curious, with a good collection of porcelains, and other curiosities of the late Queen Mary."

The **Delft Ware** still remains here ; and the amateur of blue-and-white jars and bowls will observe some very interesting specimens, made especially for William and Mary, and mostly bearing the Royal arms, with the cypher *W.M.R.* and the Nassau motto, *Je main-tien-dray*, and the rose, harp, thistle, &c. The finest are the great flower-vases standing about four feet high, and composed of some eight different parts, placed one above another, and tapering upwards. They bear effigies of William III. and various devices. There are also some old teapots, which remind us how in the palace, and doubtless in this room,

"Thou great Anna, whom three realms obey,
Doth sometimes counsel take and sometimes tea."

Chimney-piece. This is particularly handsome, being of dark grey marble, with a bust of Venus on the top, two doves billing beneath her, and two Cupids on the sides ; in the centre is a looking-glass, ornamented with brass work. The fireback shows James II.'s arms and his initials, *I. R. 1687* : it was a strange piece of economy on William of Orange's part to make use of his dethroned father-in-law's arms for the fireplaces in his new palace.

The Tapestries.

THESE are a series of seven pieces of tapestry from the celebrated designs of Charles Le Brun, illustrative of the Life of Alexander. Very little is known of their history beyond the fact that they were bought by General Cadogan, in Flanders, for a very small sum, in George I.'s reign, and set up here by order of the king. Some clue to their workmanship has been



afforded by last year's (1880) Exhibition of Ancient Industrial Art, at Brussels, in which there were several pieces similar to these, some signed Jean-François, and others Pierre, Van den Hecke. These names belong, it seems, to the old Brussels manufactory, where the hangings in this room may have been worked.

Many sets, however, were executed at the Gobelin manufactory, under the

personal supervision of Le Brun from his own cartoon, during his tenure of the directorship till his death in 1690. But in any case, the workmen were Flemings. Le Brun's own paintings from the same designs, which were very finely engraved by Gerard Audran, are well known.

The seven pieces here are only a part of the whole series; and besides not being arranged in chronological order, they have been cut to suit the size of the walls. Their now faded condition, which gives but a faint idea of their pristine splendour, is due to the glare of sunlight, which for 120 years has streamed, unchecked by blind or curtain, through the seven large sash-windows; the two end pieces, not being exposed to the direct rays, have not suffered so much. For a short period they were covered up and the walls hung with pictures, but were restored to public view in 1865.

Nos. 1 and 7 are $16\frac{3}{4}$ ft.; Nos. 2 and 6, $22\frac{1}{2}$ ft.; and Nos. 3 and 5, $12\frac{1}{2}$ ft. wide; and these six pieces are $13\frac{1}{4}$ ft. high. No. 4 is $9\frac{1}{2}$ ft. high, by 7 ft. wide.

The History of Alexander.

1. Alexander's Triumphal Entry into Babylon.

He is being drawn in a magnificent chariot by an elephant with rich trappings; he holds a sceptre in his right hand. Censers of incense are being swung by attendants; and braziers of spices are burning along the roadside. Attendants follow the King, bearing presents of gold vases, &c. Behind are seen the buildings of the city. He entered Babylon in 331 B.C., after the battle of Arbela and the flight of Darius, and was received by the inhabitants as a deliverer.

2. The Last Fight of Porus, King of India.

Porus is on his elephant in the centre of the picture, hurling a javelin with his right hand; in front of him, seated on the elephant's head, is the driver. The elephant has seized a horse with its trunk. All around are Greeks flinging darts, and one on horseback sticking a spear into the beast's hide. On both sides and behind are various incidents of the contest, which was fought in 326 B.C., after Alexander had forced a passage across the Hydaspes.

3. Alexander and his Horse Bucephalus.

Alexander, after turning the horse, has just dismounted, and is being embraced by his father Philip, who on this occasion exclaimed that "Europe would be too small for such a spirit." Greek soldiers are seen in the background and to the left; and in front is Bucephalus held by an equerry.

4. Alexander and Diogenes.

Diogenes, the Cynic philosopher, is on the left, sitting in front of his tub, and with his left hand directing Alexander to remove himself from between him and the sun. Three or four soldiers are in attendance on the King; Corinth is seen in the distance. Engraved for the "Apelles Britannicus" by Mosley and Gravlott.

5. Alexander meeting the Chaldean Prophets as he enters Babylon.

Alexander is on horseback, speaking to the Chaldean prophets, who stand by

his side on the right, and are endeavouring to dissuade him from entering Babylon a second time, where it was foretold he should die.

6. The Battle of the Granicus.

Alexander is in the middle, on horseback, with his sword held up, about to strike Spithridates, the Ionian Satrap; behind the King, coming to his assistance with a battle-axe, is Clytus, who saves his life. To the left are the Greeks plunging across the stream, and clinging to their swimming horses. To the right are the Persians, fighting with the Greeks. The date of the battle is 334 B.C.

7. Alexander Entering the Tent of Darius' Wife.

Alexander, after the battle of Issus, is entering, accompanied by Hephæstion, the tent of Sisigambis, the wife of Darius. She at first took Hephæstion for the King, and prostrated herself before him to kiss his feet. Behind are the daughters and other relations of the King, imploring mercy. This composition was engraved by Gribelin.



268 Landscape with four small Figures (251) . . . ADRIAN HENNIN.

A woman and a little boy passing on a road near some sheep and two women. Mountainous scenery in the distance.

He was one of the last artists who came to England in the reign of Charles II. He painted landscapes in the style of Gaspar Poussin.

269 Twelve Classical Subjects, Decorative Pieces (440-451) . S. RICCI.

These twelve indifferent pieces are attributed to Sebastian Ricci, who probably painted them for Queen Anne to decorate Kensington Palace, whence they were removed about fifty years ago. They are 5 ft. 4 in. high, but vary in width, some 2 ft., others 2 ft. 9 in. wide.

Endymion sleeping under a tree	(440)
Syrinx fleeing from Pan into bullrushes	(441)
Mars armed as a Roman soldier	(442)
Venus, semi-nude, seated on clouds	(443)
Apollo gazing with astonishment at Daphne	(444)
Daphne being turned into a laurel	(445)
Bacchus, seated, with his thyrsus and cup	(446)
Diana, seated in clouds, pointing to Endymion	(447)
Juno with her crown, sceptre, and regal mantle	(448)
Mercury flying with the caduceus	(449)
Pan pursuing Syrinx	(450)
Cybele seated in clouds, and pointing downwards	(451)

270 A Boy playing with Puppies (248) B. CASTIGLIONE

He holds two in his arms, and the bitch is jumping up at him. Hens in a coop and dead ducks hanging above.

This painter is generally known by his Christian name, Benedetti, sometimes also by the nickname Grechetti. He was patronized by Gonzago, Duke of Mantua who treated him with great liberality, and gave him apartments in the Duca Palace. This is a favourable example of the sort of pictures in which he excelled



Queen Anne's Bed-Room.

QUEEN ANNE'S bed, with its stools, &c., to match, appropriately furnishes this room. The hangings of the bed are of fine silk velvet, worked with an elaborate pattern of architectural designs and conventional vases and flowers, in orange and crimson on a white ground. The material has suffered much with age, but, when closely inspected, it discloses a workmanship of great delicacy. It is said to have come from Spitalfields. In George I.'s reign, this room was occupied by the Princess Caroline, wife of the Prince of Wales.

The Ceiling was painted for her by Sir James Thornhill, who had succeeded Verrio and Laguerre as a decorator of palaces and public buildings. It was by Halifax's influence that he was employed. "The Duke of Shrewsbury, Lord Chamberlain," says Horace Walpole, "intended it should be executed by Sebastian Ricci; but the Earl, then First Commissioner of the Treasury, preferring his own countryman, told the Duke that if Ricci painted it he would not pay him." The design shows Aurora rising out of the ocean in her golden chariot, drawn by four white horses, and attended by Cupids; below are Night and Sleep. In the Cornice are the following portraits:—George I. with the crown, over the bed; Princess Caroline, over the fire-place; George II., as Prince of Wales, opposite his wife; and Frederick, Prince of Wales, as a boy, over the windows.

The chandelier is silver, elaborately decorated with glass balls. Near the bed are two large blue bowls, which probably belonged to Queen Mary. The cast-iron fire-back has a rude representation of the Worship of the Brazen Serpent. The size of this room is 30 by 25½ feet; its height is 30 feet.

- 271 St. Peter; so called (453) unnamed
Half-length, in red; his left hand on his breast; bald head and grey beard.
- 272 Head of an Old Man (452) unnamed
No. 39 in James II.'s catalogue:—"A fat man's head, bald, with a double chin."
- 273 Anne of Denmark (459) *Copy by Belchamp, after VANSOMER*
Full-length, standing; in a dark green skirt of cut velvet, and a tight-waisted bodice of the same, trimmed with lace and red ribbons. "The corsage of the gown is very low cut, but the bosom is covered with a transparent chemisette." At the end of her stomacher is a small scarlet rosette. She wears also a Brussels lace collar or ruff, cuffs of two tiers, and a conical hat of grey felt with a red plume. Her gloves are of buff leather. Her right hand is on her hip; her left holds a crimson leash to which two dogs are attached. The floor is of flagstones; the background a plain red.
This picture, which, as far as the portrait of the queen is concerned, is similar to another by Vansomer in the Queen's Audience Chamber, was probably copied from it by Belchamp; for it is ascribed to him in James II.'s catalogue. (See No. 346 for further notes.)
Her face bears that expression of pert inanity and self-satisfaction, only too consonant with her character; while her fantastic dress reminds us of her love of display. This fault, however, we ought perhaps to be eager to condone, when it is remembered that we owe to it those beautiful and romantic masques, that were performed in the great halls of this and other palaces, with such magnificence during her reign, and for which Daniel and Ben Jonson wrote all their sweetest and most exquisite verse. (See *A Royall Masque at Hampton Court, 1604*. B. Quaritch, Piccadilly.)
- 274 Venus embracing Adonis (507) G. CHIARI.
She is seated with her back to the spectator, her arms thrown around him, and kissing him. Three cupids around them. Figures, life-size.
- 275 St. Francis and the Infant Jesus (275) GUIDO?
Saint Francis, who is seen in a half-length, is facing to the left, and holds the Infant Saviour in his arms; supporting His feet with his left hand, and holding his right arm round His waist. The Infant has a small cross in His right hand, while His left rests on the saint's head, who is contemplating Him with a beautiful expression of love and devotion. On canvas, 3 ft. 3 in. high, by 2 ft. 7 in. wide.
This is a charming picture, but scarcely equal to Guido. The foreshortening of the Infant Jesus's right leg is incorrect.
- 276 Holy Family with St. James (142) CORREGGIO?
The Infant Jesus is seated on His mother's knee, and is looking towards the saint, who is seen in profile on the right, his left hand on his breast, which is bare. St. Joseph's head is just seen in the background on the right. The background is rocks, with some foliage. Figures a little less than life. On wood, 2 ft. 3 in. high, by 1 ft. 10 in. wide.
This picture belonged to Charles I., as his brand—C.R. and the crown—is on the back. It is one of those, however, which were not catalogued. It is, I sup-

pose, "The Virgin, our Saviour, St. Joseph, and St. James, by Correggio," which is No. 682 of James II.'s catalogue; and which had been sold by the Commonwealth for £58.

277 St. Sebastian (1097) FRANCIA?

A nude figure, less than life, more than half-length. His hands are tied behind his back with a rope, of which the ends are seen on the left. His head, which is very fine, is encircled with a nimbus; rich locks of auburn hair fall on his shoulders. A red cloth is tied round his loins; an arrow has pierced his stomach, and another his left arm. On wood, 2 ft. high, by 1 ft. 6½ in. wide.

This panel was in Charles I.'s collection, as his brand—C.R. and the crown—which is found behind, proves. In his catalogue there were several "St. Sebastians" similar to this, but the descriptions of none of them exactly tally with the one before us.

278 Offerings of the Magi (162) L. GIORDANO.

In the foreground are two figures in gold and ermine copes; one kneeling, the other, next to him, standing, and behind them a negro. The Madonna on the left is holding up the Child for their adoration. St. Joseph and other figures are behind, and angels above. On canvas, 8 ft. 2 in. high, by 6 ft. 2 in. wide.

279 Venus and Cupid (579) F. POURBUS?

The goddess, nude, is seated; on her right shoulder she holds Cupid, who is kissing her. On canvas, 5 ft. 8 in. high, by 3 ft. 6 in. wide.

"A naked Venus, at length, a cupid above," attributed to young Palma, was sold by the Commonwealth for £16; and is found also in James II.'s collection.

280 Burning of Rome by Nero (948) G. ROMANO.

On the left is a building in the Renaissance style, with figures looking out between the columns at the scene below. In the background on the right Rome is seen on fire. In the foreground are a crowd of fugitives, whose horror and confusion is well portrayed; some sitting down weeping, others carrying off their children. On wood, 4 ft. high, by 3 ft. 6 in. wide.

This picture is described in Charles I.'s catalogue, page 137, as:—"A piece where Rome is set on fire, where the people are flying with pack and sack; containing upon the first ground some seventeen figures, besides the little ones in the landscape afar off. A Mantua piece, said to be done by Julio Romano." On the back of the panel is the king's brand, and a small piece of paper with "*From Mantua, 1631*" on it. It is No. 69 in James II.'s catalogue.

The execution of this panel is perhaps the work of one of his scholars. The fine original cartoon in colours is now at the Louvre. (Compare Nos. 286, 291, &c., and see notes thereto.)

281 Saint Catherine reading (392) CORREGGIO.

Half-length, life-size. Her left arm rests on her wheel, and in her left hand, which hangs down, she has a palm-branch. In her right hand she holds a small red book, on which her eyes are cast. On canvas, 2 ft. 1 in. high, by 1 ft. 8 in. wide.

This was probably in Charles I.'s collection, though the first entry relating to it is No. 89 in James II.'s catalogue:—"St. Catherine with a book in her hand, by Correggio." Daniel Nys, however, Charles's agent in Italy for purchasing works

of art, mentions in a letter to Endymion Porter, dated Venice, 27th April, 1628, that he was "in treaty at Rome to procure the picture of St. Catherine of Correggio." (See Sainsbury's *Original Papers*, p. 325.)

282 Madonna and Infant Jesus (139) A. DEL SARTO?

Figures less than life. She is seen in a half-length, facing in front, with a slight inclination to the left. Her left hand supports His back, her right is turning the Child's face towards her own. She wears a turban-like headdress. On wood, 1 ft. 10 in. high, by 1 ft. 5 in. wide.

Perhaps this is the "Mary and Child by Andrew del Sarto," valued by the Commonwealth at £40, and sold to Mr. Rhemy van Leemput, 3rd December, 1649, for £50. (See *Commonwealth Inventory*, fol. 212.)

It is a replica, or perhaps only an old copy, of an original in the Baring Collection, which, though ascribed to Andrea del Sarto, Messrs. Crowe and Cavalcaselle do not think equal to his powers; but attribute to Puligo, a pupil of his. Another repetition is at Alnwick.

283 Princess Hedwig, Daughter of the Duke of Brunswick (461) MYTENS?

Full-length, turned slightly to the left. She is dressed in a white silk farthingale and bodice, with a large lace ruff. Her left arm is resting on her farthingale, her right touching the corner of a table. Her hair, which is red, is piled up on her head in a conical shape, and decked at the top with a flower. She has a small necklace, long chains of pearls hanging in front, and on her left breast a fine jewelled ornament. She stands on a marble floor. On canvas, 8 ft. 3 in. high, by 2 ft. 10 in. wide.

There has long been much doubt as to who this lady is; but the name "*Hedwig*, 1609" (erroneously taken by some for the artist's name) inscribed over her head, and the label below on the right, inscribed "*filia Brunswicensis*," prove she must be Hedwig, daughter of Henry, Duke of Brunswick, and Elizabeth, his wife. (See Nos. 335 and 350). She was born in 1595, married in 1519 Ulric, Duke of Pomerania, and died in 1650. She was therefore fourteen when this portrait was painted. Similar portraits of her two sisters, Elizabeth and Dorothea, are now at Windsor. They appear in James II.'s catalogue as "Three Duchesses of Brunswick, at length, in white farthingales."

284 Head of a Man (796) SCHIAVONE.

Bust; turned to the right. He wears a plain light brown dress, and has long brown hair. On canvas, 1 ft. 9 in. high, by 1 ft. 4 in. wide.

285 The Apostles Peter, James and John (526) M. A. CARAVAGGIO.

Three half-length life-size figures, turned towards the right. They are in loose drapery, and all bareheaded. St. Peter, on the left, carries some fish in his right hand, and extends his left towards St. James, who is a little in advance of him, and is turning round. St. John's head is seen between them. On canvas, 5 ft. 4 in. high, by 5 ft. 6 in. wide.

This being among the Greenwich pictures, is not found in Charles I.'s catalogue, which only included those at Whitehall and St. James's.

In the Commonwealth inventory, however, page 228, we find an entry of "Three fishermen, by Michael Angelo Caravaggio," valued at £40, and sold for that sum to Mr. Decritz, 8th November, 1651. In the printed copy in the British Museum of James II.'s catalogue—where it is entered, No. 70, "A piece, being three

Apostles, one having a fish, by Michael Angelo (Caravaggio);"—there is this note in Horace Walpole's handwriting:—"It is now over a door at Windsor, and is one of the finest pictures the king has."

286 Birth of Apollo and Diana (1115) G. ROMANO.

The scene represents an island, on which is a tent under some trees, with a woman lying in it; another woman is lifting the drapery from her, and another peeping at her round the corner of the tent. In front are two nymphs: one dipping a child into the water, and the other, on the left, holding a cloth. Behind the tent, on the right, a woman is stealing away with a child, while she casts furtive looks behind. On wood, 3 ft. 7 in. high, by 4 ft. 8 in. wide.

It is described in Charles I.'s catalogue as:—"A piece of the birth of Hercules, where the mother is brought to bed, and a tent; whereby attending some four nymphs, about washing the child, containing seven entire little figures. Painted upon a board. A Mantua piece done by Julio Romano." In the Commonwealth inventory it is entered as:—"Nymphs being at the birth of Hercules, by Julio Romano," valued at £100, and sold, 7th of May, 1650, to Mr. Linchbrough for £114. It reappears in James II.'s catalogue, No. 67, as:—"A landscape with seven figures, and the birth of a child. By Julio Romano."

The title, "Birth of Hercules," can scarcely be the right designation of this picture; while "Birth of Jupiter and Juno," which has been given it in later times, and under which Gribelin engraved it for Queen Anne in 1712, seems equally inappropriate. Its correct one is, probably, "The Birth of Apollo and Diana." Such, at least, is the name given by Diana Ghisi (Mantuana) to the plate engraved by her at Mantua about 1580, from the original cartoon. (See Bartsch's *Peintre Graveur*, xv., 449.)

The accounts of Apollo's birth vary; the one selected here seems to be the following:—"Apollo, the son of Zeus and Leto, was born in the island of Delos, together with his sister Artemis; and the circumstances of his birth there are detailed in the Homeric hymn on Apollo, and in that of Callimachus on Delos. Hera in her jealousy pursued Leto from land to land, and isle to isle, and endeavoured to prevent her finding a resting-place where to give birth. At last, however, she arrived in Delos, where she was kindly received, and after nine days' labour, she gave birth to Apollo under a palm or an olive tree at the foot of Mount Cynthus. She was assisted by all the goddesses, except Hera and Eileithyia, but the latter, too, hastened to lend her aid, as soon as she heard what was taking place." (Smith's *Classical Dictionary*.)

This is one of a set of twelve similar mythological pieces, originally in the collection of Ferdinand, Duke of Mantua, as we learn from an inventory of his, dated 1627, in which is the following entry:—"Dodeci quadri dipintovi favola opere de Giulio Romano." (*D'Arco*, ii.) Probably all of them came to England with the Mantuan collection; though Nos. 266, 291, 293, 302—and perhaps 287 and 305—are all that now remain of the set in the Royal Collection. Behind each is a Charles's cypher, and an old label inscribed:—"From Mantua." There are engravings from some of the others; whilst a further piece is now in the Belvedere at Vienna, and another in the National Gallery.

They were, doubtless, originally painted for Frederigo Gonzago, Duke of Mantua, Giulio Romano's great patron, for whom he executed so many mythological works in the ducal city. They are apparently works of his later time, when the influence on his style of his master, Raphael, who had died in 1520, had begun

to wane. (See No. 280.) In Waagen's opinion, "they belong to him only by invention; the coarse slight execution is the work of his scholars." Others, however, consider them fine genuine works.

287 Fortune (203) G. ROMANO.

This beautiful design is thus described in Charles I.'s catalogue, page 151:—"A naked Fortune, standing upon a round globe, holding a fortune sail; whereby at her feet are two young mermaids in the water, with wings, each of them having oars; an intire figure not half so big as the life; without a frame, upon a board. A Mantua piece." The painter's name is not given. The figure is standing on a shell, not a globe, and her attendants are tritons rather than mermaids. With her right hand she holds aloft some red drapery, and with her left holds it down, so that it forms a sail and is filled with the wind coming from the left. Her face is turned in the same direction, and her auburn hair fanned back by the breeze. On wood, 3 ft. 1 in. high, by 1 ft. 8 in. wide.

On the back of the panel is Charles I.'s brand—C.R. crowned—and a slip of paper inscribed:—"From Mantua, No. 14." Mrs. Jameson's conjecture, therefore, that it was one of the Mantuan pictures is correct; and we find it in the Duke's catalogue, ascribed to G. Romano. It was sold by the Commonwealth to Mr. Decritz, the 10th of November, 1651, for £20. (*Inventory*, fol. 228.)

288 & 292 History of Cupid and Psyche (472-483) . GIORDANO.

These are a series of twelve small pieces representing the beautiful mythical story of the "Loves of Cupid and Psyche," painted on copper, backed up by wood, 1 ft. 10 $\frac{3}{4}$ in. high, by 2 ft. 3 $\frac{1}{4}$ in. wide. They are of very slight merit, though George III. purchased them of Sir Gregory Page for £1,000. The registered numbers of the pictures do not accord with the order of the incidents in the story, and several of the labels are wrong, but the subjects, arranged in their proper sequence, are as follow:—

The Parents of Psyche Consulting the Oracle respecting her	(482)
Psyche, as the Oracle commanded, is Exposed on the Rock	(483)
Psyche, Asleep on the Rock, is Borne by a Zephyr to the Abode of Bliss	(473)
Psyche is Attended by Nymphs in the Abode of Bliss	(476)
Psyche's jealous Sisters persuade her to mistrust her Lover	(480)
Psyche discovers the Person of her Lover	(475)
Psyche awakens Cupid with her Lamp	(477)
Cupid, notwithstanding her Entreaties, flies from her	(472)
Venus, borne on the Waves, seeks out her Son	(481)
Psyche, in search of Cupid, consults Ceres and Juno	(474)
Cupid awakens Psyche from her supernatural Sleep	(478)
The Marriage of Cupid and Psyche	(479)

289 Christ brought before Pilate (522) SCHIAVONE.

Pilate is seen, in profile, seated on the right with a basin on his knees; his wife is before him to his left, pouring the water over his hands. Christ, with his hands tied, is standing in front of him. On the right, behind him, are two soldiers. On canvas, 4 ft. 5 in. high, by 5 ft. 1 in. wide.

This is No. 743 in James II.'s catalogue.

- 190 A Roman Emperor on Horseback (149) . . . GIULIO ROMANO.

For the history of this piece see note to No. 257.

He is seen facing the spectator, his horse turned to the right. In his left hand he holds a truncheon; his right is on his hip. Round his shoulders is thrown a green toga. On wood, 2 ft. 10 in. high, by 1 ft. 7½ in. wide.

- 291 The Nursing of Jupiter (110) . . . GIULIO ROMANO.

See note to No. 286, and also Nos. 293 and 302.

The scene represents the Island of Crete, where Rhea was brought to bed of Zeus secretly, to save him from his father, Cronos, who devoured all his children as soon as they were born. While his mother went away, to give Cronos a stone wrapped up in a cloth instead of his child, the infant was nursed by the Curetes and the nymphs Adrastia and Ida. They fed him with the milk of the goat Amalthea, and the bees of the mountains provided him with honey. This is the subject represented here. He is seen lying on a nymph's lap, suckled by the goat, whose leg is grasped by another nymph, and whose head is held down by a shepherd. On the right is seated another woman, who holds a small basin in her right hand, and is turning round looking over her left shoulder, and touching a stone fountain with her left hand. On the left is another shepherd with cattle, and in the distance a town. On wood, 3 ft. 7 in. high, by 4 ft. 8 in. wide.

This picture is to be found in Charles I.'s catalogue, page 133, under the title of "A child sucking of a goat. Done by Julio Romano," and in James II.'s, "The birth of Jupiter, suckling of a goat;" but in the meanwhile it had been sold by the Commonwealth, the 24th of May, 1650, to Mr. Milbonne for £100. A copy, recently hung up, is in the Queen's Presence Chamber.

- 292 The History of Cupid and Psyche (478-483) . . . L. GIORDANO
[See No. 288.]

- 293 Jupiter and Europa (65) . . . G. ROMANO.

See note to No. 286, and see also Nos. 291 and 302.

Europa lies on the back of the bull, which bears her off. Close by are her sisters, one falling back in anguish, the other kneeling with outstretched arms. On wood, 3 ft. 3 in. high, by 4 ft. 2 in. wide. "Europa on ye bull. Done by Julio Romano"—was sold by the Commonwealth, 23rd Oct., 1651, to Mr. Decrittz for £20. (See *Invent.*, p. 197.) It is in James II.'s catalogue, No. 54.

"A genuine but feeble effort."—(*Waagen.*)

- 294 Portrait of a Gentleman (118) . . . NOGARI?

Bust; head seen in profile. On canvas, 1 ft. 6 in. high, by 1 ft. ½ in. wide.

This is certainly not by Titian. The learned authors of the *Life and Times of Titian*, remark that it is in the style of a later Venetian, such as Sebastian Ricci. Perhaps it is by Nogari. Compare a portrait head by him, No. 263.

- 295 Portrait of a Lady (355) . . . School of FRANCIA.

Half-length; her body turned towards the left, but her face and eyes are directed downwards to the right. Her right hand is seen folded over her left arm. She wears a red bodice, with green sleeves; and has a string of large black beads round her neck, and small ones across her forehead. Her hair is red. On wood, 1 ft. 6 in. high, by 1 ft. 2 in. wide.

This picture, which is of the school of Francia and Lorenzo Costa, "recalls Boateri," say Messrs. Crowe and Cavalcaselle, "though beneath him in execution." This rare Bolognese painter is only known by a single picture, a Holy Family, in the Pitti at Florence. (See *Hist. of Painting in Italy*, iii., 251, and *North Italy*, i., 577.)

296 Portrait of a Gentleman (1084) unnamed.

Bust ; turned towards the left, face inclined to the front. He wears a black dress with red sleeves. He is bareheaded, and his hair is black. On wood, 1 ft. 6 in. high, by 1 ft. $\frac{1}{2}$ in. wide.

Messrs. Crowe and Cavalcaselle are inclined to attribute this portrait to Ridolfi.

297 Ganymede carried to Heaven by Jupiter (560) . after Michael Angelo.

Jupiter, in the form of an eagle flying, is carrying the boy off to heaven, grasping his legs in his talons, and twining his beak and neck over his right shoulder. Ganymede's arms rest carelessly on his wings. Beneath them is a dog looking up and barking. In the background is a landscape with a river and ruins of Roman architecture. On wood, 6 ft. 3 in. high, by 3 ft. 9 in. wide.

This was not in Charles I.'s catalogue, although it is in one of his frames, which, by the way, it does not fit. Perhaps it formed part of the "Dutch Gift" presented to Charles II.

It is after the well-known design of Michael Angelo, from which there are so many paintings. Dr. Waagen believed it to be "the skilful work of some Netherlandish artist, in many respects recalling Bernard van Orlay." There are other copies at St. Petersburg, Berlin, Paris, Vienna, &c. (See also Duppa's *Life of Michael Angelo*.)

298 Madonna and Child (774) unnamed.

She is seen in a three-quarters view, seated ; facing to the right. The Infant Jesus is sitting on her lap, holding a small cross and scrip in His right hand. His face is turned round towards hers. On wood, 2 ft. 8 $\frac{1}{2}$ in. high, by 2 ft. 3 in. wide.

The C.R. and crown, branded at the back of this panel, show it belonged to Charles I. It has been recently cleaned, when it was found to have been entirely repainted, and a figure of St. Joseph added. "There is little doubt it is a Julio Romano."—(*Royal Catalogue*.)

299 Judith with the Head of Holofernes (1106) . . . after C. Allori.

This is a copy, doubtless by one of his scholars, of the famous picture in the Pitti Palace at Florence ; of which there is a good replica at St. Petersburg, and copies at Vienna, Dulwich, and elsewhere. The original when at Paris was finely engraved by Gandolfi, for the *Musée Napoléon*.

Judith is seen in a three-quarters length, turned to the left, Holofernes' head in her left hand, her sword in her right. In the lower right-hand corner of this copy, on a ledge, on which is a green cushion, is this inscription :—

*Hoc Cristofani Allorii
Bronzini opere pictura
Hactenus invicta pene
Uincitur Anno, 1613.*

An anecdote is told of the original, that Allori, vexed at the coldness of his mistress, Mazzeferri, painted her portrait for the Judith, and the head of Holofernes

from himself. The calmness and severe beauty of Judith's countenance, and the absence of any harsh or violent expression, is considered to be the great excellence of this composition.

00 Venus and Cupid (463) . . . after M. Angelo by PONTORMO.

The goddess is reclining on the ground on blue drapery, her left leg outstretched, her right doubled up. Cupid winged, is bending over and kissing her; his left arm being under her chin and his right turned back, holding an arrow. To the left is a table, on which are hung two masks and a bow, and on which stands a vase of flowers. Venus must be at least 7 ft. 6 in. in height. On wood, 4 ft. 3 in. high, by 6 ft. 5 in. wide.

This grandly beautiful, though hardly attractive composition, which Varchi compares to the Venus of Praxiteles, was designed by Michael Angelo. The sketch was given by him to "his friend Bartolomeo Bettini, and was afterwards lent by him to Pontormo, . . . who contrary to agreement sold it. This unhandsome conduct is said by Vasari to have exceedingly vexed Michael Angelo and to have created a coolness between him and Pontormo. The original study now forms part of the old Farnesian collection in the Naples Museum, and appears by its style to be contemporary with the paintings of the vault of the Sistine chapel. As for the picture which was executed by Pontormo, according to the editors of Vasari it was discovered in 1858 in a lumber-room at Florence, and is now hung in the President's Hall of the Academy of that city." (C. C. Black's *Michael Angelo*, p. 160, ed. 1875.)

It is far from certain, however, which is the original picture by Pontormo. Some say he painted two; while his scholar Bronzino certainly executed one or two, and other scholars several more. It would be useless for anyone who has not had the opportunity of comparing the many which are now honoured with Pontormo's name, to attempt to decide on their respective claims. In the absence, however, of critical evidence to the contrary, we may fairly give the preference to the work before us; and the fact that for certainly 150 years it has been regarded as a genuine work of the master's, should not be without weight.

"It was brought to England in 1734, and exhibited at 'Essex House, Essex Street, Strand;' subsequently it was advertised to be disposed of by a raffle, the tickets ten guineas each. This raffle apparently did not take place; Queen Caroline was just at that time intent on collecting fine pictures, and the 'Venus and Cupid,' after being for some time the talk of the town, was purchased in the name of the King for £1000." The engraved tickets to the exhibition contained an elaborate description, and an attestation of its genuineness signed by three connoisseurs, and at the bottom of the ticket an etching from the picture. (See Mrs. Jameson's *Royal Galleries*.) Duppa engraved it in his *Life of Michael Angelo*, 1806, and states there that it had come from the collection of the Bettini family.

301 Judith with the Head of Holofernes (1106) . . . GUIDO.

The figures are life-size, but Judith is upwards of six feet six! She faces full in front; in her left hand holding the head of Holofernes, part of whose body is seen, and in her right holding her sword with the point resting on the ground. She wears a blue robe, white sleeves, and a yellow mantle falling on her knees; her face is up-turned. On canvas, 7 ft. 2 in. high, by 4 ft. 10 in. wide.

Some critics question the authenticity of this picture, but in Waagen's opinion it is genuine, though much darkened in the shadows for the master.

302 Jupiter and Juno taking possession of Heaven (1113) . . . G. ROMANO?

See note to No. 286; and see also Nos. 291 and 293.

Jupiter and Juno are hand-in-hand, the god turning round towards the goddess, and she extending her left hand towards the pathway of cloud, up which they are about to walk towards a throne in mid-air. Two attendant angels, with vases in their hands, are standing on the steps to meet them. In the distance on the left is a landscape. On wood, 3 ft. 6 in. high, by 4 ft. 6 in. wide. Engraved by Bonasoni.

It was sold by the Commonwealth, under the title, "Two coming from Jupiter's Throne," to Mr. Jerome, May 14th, 1650, for £44. And in James II.'s catalogue it appears No. 56, as: "A picture with four figures in it, two coming from Jupiter's seat. By Julio Romano."

303 Head of a Magdalen (219) after Sasso Ferrato.

In a blue hood, with her hands clasped in front. On canvas, 1 ft. 6½ in. high, by 1 ft. 2½ in. wide.

304 A Female Saint with a Cross (233) School of Francia.

Half-length, directed to the left, but her face seen nearly in full. The cross is over her right shoulder. She wears a dark green bodice with red drapery; and over her head a brown hood. On canvas (transferred from wood), 1 ft. 8 in. high, by 1 ft. 6 in. wide. Behind is the following note:—"Transferred from panel to canvas by Morrill. The panel was so destroyed by worms, it was not possible to preserve the brand of King Charles the First, which was at the back July 29th, 1865. Nothing could be better done, as not the least injury was done to the picture by the process. C. Buttery."

In the inventory of Charles I.'s pictures sold by the Commonwealth is:—"A young Saint carrying a cross," sold to Mr. Harrison, October 30th, 1651, for £5 (folio 301). It was then at Hampton Court (which accounts for its not being in Charles I.'s catalogue), and it was here still when James II.'s catalogue was compiled in 1685, where it appears as No. 964:—"A woman saint, to the waist, bearing a cross," without any painter's name.

It is certainly not by Perugino, to whom it is attributed; it is not even of the Umbrian school at all, but rather the work of a Bolognese artist. Messrs Crowe and Cavalcaselle consider that it brings to mind the manner of Giovan Maria Chiodarolo, a follower of Francia and Costa; an ascription, however, which must be very speculative, as only one work by him is known, and that is doubtful.

305 A Mermaid and her Young (1122) G. ROMANO.

Described in Charles I.'s catalogue: "A certain piece of a mermaid with seven breasts, where is sucking many young mermaids, in a blue gilded frame. A Mantua piece, done by Julio Romano." Her arms are extended over them; behind her floats some dark green drapery. They all have long fish-like tails, which flap in the green waves. On wood, 3 ft. 1 in. high, by 3 ft. 3 in. wide.

From the Commonwealth inventory of his goods, page 198, we find that it was sold to Col. Webb for £8; and it is No. 180 in James II.'s catalogue. On the back is Charles I.'s cypher, and a paper label inscribed "From Mantua." It is probably identical with the "quadro dipintovi la Galatea con diversi monstri marine, opera di Giulio Romano," in the old catalogue of the Duke of Mantua's pictures, dated 1627, and still preserved at Mantua (see D'Arco's *Notizia*, ii., 158).

It was brought to light from the lumber-room here about thirty years ago.

06 Portrait of an Italian Lady (76) PARMEGIANO.

Half-length, seated; face seen in full. She wears a curious and elaborately embroidered dress of interlaced black braid, on a light red ground, and a large turban-like headdress. Her left hand is on her lap. On the left an angel's head is seen. In the background on the right is a view of an interior, with a doorway, the curtain in front of which is being lifted by a woman in a green dress to admit a lady. She seems to be a visitor, and is veiled; another woman, apparently an attendant, follows. On wood, 3 ft. 9 in. high, by 3 ft. wide.

This formed part of the "Dutch Gift" to Charles II., for it was in Van Reynst's collection in 1653, when engraved by Cornelius Visscher. It may be the "Italian Dutchesse at half-length, by Raphael," No. 833 of James II.'s catalogue.

07 St. John baptising Christ (456) F. FRANCA.

Christ, with his hands joined, is standing on the water. St. John, who is kneeling on the bank, to the left, has a saucer in his right hand, and a staff with a cross at the end of it, in his left. Behind him are two disciples. In the background are four figures, meant for angels, two attired as monks. A golden light illumines the water where St. John's staff touches it. Above in irradiated clouds is the Holy Ghost in the form of a dove. On a stone in the lower left-hand corner is inscribed: "FRANCIA. AVRIFEX. BONON." On wood, 5 ft. 3 in. high, by 4 ft. wide.

This beautiful picture, the finest specimen in England of this great master, must have been acquired by Charles I. with the Mantuan collection; for in an old Italian inventory of the Duke's works of art, dated 1627, we find it catalogued thus: "Uno quadro sopra asse con N.S. battezzato da S. Giovanni, di mano del Franza."

Between that date and about thirty years ago, when it was discovered in a lumber-room in this palace, there is no record of it; and it is likely enough that, in the turmoil of the Civil Wars, which followed so soon after the Mantuan collection arrived, it had never been hung up.

There is a replica at Dresden, also signed, with some variety in the placing of the angels and the landscape, and dated 1509. Waagen, therefore, was wrong in his remark that "the conception of the forms and very warm tone indicate his earlier time." It is, on the contrary, a picture of his later time, when his style had undergone its last purification under the influence of Raphael, due certainly to a study of his works, and probably to a personal acquaintance with him. That they corresponded on affectionate terms we know from their letters; and there is every reason to suppose that the sensational story of Francia's death being caused by grief at seeing himself excelled by his young pupil, is a fabrication of some anecdote-monger. He had, in fact, attained the Biblical limit when he died, in 1518.

Francia, like most artists of the Renaissance, did not confine himself to painting, he worked also as a jeweller, and indeed assumed the name of Francia from his master in that trade, instead of his own surname Raibolini. He further testified his respect for technical art by often signing his pictures *Aurifex*, goldsmith, as he has done on this; while on his jewellery he inscribed himself *Pictor*, painter. "In reference to Signor Panizzi's pamphlet, to show that Francia founded the beautiful types of the printer Aldus, it may be remarked how closely the letters in the inscription agree in form with the types of the Poliphilo" (Mr. Redgrave in the *Royal Catalogue*).

There is a small predella, with the same subject, belonging to Lord Taunton at Stoke, "but the hand of an assistant is seen in the execution" (*Painting in North Italy*, i., 573).

308 James I. (455) VANSOMER.

Full-length, turned to the right, his left leg forward. He wears black trunk-hose, doublet, and stockings, and a small ruff; and has brown hair turned back from the forehead, sandy-coloured moustachios and beard; and a blue ribbon, to which is suspended the George. This he holds in his right hand; his left being on the corner of a table, to the right, on which are the crown and sceptre and orb; on the ground to the left lie a breastplate and other armour. The background and floor are red. In the lower right-hand corner is an inscription, partly invisible from being covered by the frame:—"Jacobus D. G. Magnæ Britannie, franc et Hiber(niæ Rex?) 1615?" On canvas, 7 ft. 9 in. high, by 4 ft. 6 in. wide.

This is "The picture of King James VI. in a black suit, at length. Done by Paul Vansomer," in Charles I.'s catalogue, page 87. It was afterwards sold by the Commonwealth for £20; and restored to the Royal Collection at the Restoration, having been found by the commissioners appointed to recover the king's goods (see *Historical Commission*, 7th Report, 1879). A replica, said to be dated 1618, is in the possession of Lord Craven; and another of a portion of it—the head and shoulders—at The Grove, Lord Clarendon's (see Lady Theresa Lewis's *Clarendon Gallery*, iii., 290).

The date on the inscription is not clear; Walpole and Dellaway gave it as 1613, but it is more like 1615, and may be 1618. If it was painted in 1615, the King's holding the "George" in his hand is doubtless an allusion to the grand installation of several Knights of the Garter which took place in the month of May of that year.





Queen Anne's Drawing Room.

BEING the central room of the East Front, this is one of the finest of the suite; it is 41 feet long, 35 feet wide, and 30 feet high. As it was not decorated till the reign of Queen Anne, for whom Verrio executed the painting on the ceiling, the visitor can judge of the real taste of that age, which was nothing better than a poor imitation of the bastard-classic of Louis XIV., as distinguished from the so-called "Queen Anne Style," which never had any existence at all, except an imaginary one in the brains of modern china-maniacs.

Ceiling. This represents Anne in the character of Justice, with scales in one hand, and a sword in the other; her dress is purple, lined with ermine. Over her head a crown is held by Neptune and Britannia; while surrounding her, and floating in the clouds, are various allegorical figures representing Peace, Plenty, &c. "On the sides of this room," we are told, in 1741, "are more paintings of Verrio, representing the British Fleet, and Prince George of Denmark pointing to it; and the four parts of the world, shown by four figures; but these were thought so indifferent that they are now concealed and covered over with hangings of green damask." A flock paper now replaces the old hanging; but the painted walls behind them remain as they were. All the gilt furniture, tables, stools, and stands, in this room is Georgian: the cypher G. R. being carved on most of the pieces.

Queen Anne, who resided occasionally at Hampton Court, used to give levées in this room, and Swift mentions his attending one here.

The View from the windows here is very strikingly beautiful. It shows the whole of the Public or Great Fountain Garden, and a large portion of

the House Park (sometimes erroneously called the *Home* Park, in imitation of the one at Windsor); and the middle window is the centre point towards which all the lines of the walks and avenues converge. The Gardens were laid out in their present form by William III.; but Charles II. had begun the alterations, and in his time the Long Canal was dug, and the great avenues planted. The Long Canal is about three-quarters of a mile long, and the side diverging avenues about the same length; the vista of one is closed by the picturesque old tower of Kingston Church, the vista of the other by those revolting brickwork abortions, the Surbiton waterworks.

West Pictures.

This room is now exclusively hung with the paintings of West, all of which were executed for George III., who greatly admired them, and extended to him a most liberal patronage. He was equally in favour with the public, who lauded his performances to the skies, and with his fellow-artists, who made him President of the Royal Academy. We now hardly know which to wonder at most—an obscure lad in the wilds of Pennsylvania, who took his earliest lessons in painting from a tribe of Cherokees, accomplishing what he did; or the English fetish, Public Opinion, having been so deluded as to regard his efforts as masterpieces of Art. The depreciation which has overtaken him may be judged when we hear that an “Annunciation,” for which £800 was originally paid, was knocked down in 1840 for £10!



309 Duke of Cambridge, and Princesses Charlotte and Augusta(487). WEST.

The Duke, in a maroon-coloured suit, is standing on the right. Princess Charlotte is sitting on a stool, with her sister on her lap. In the background are a curtain, a column, and Kew Gardens with the Pagoda. Signed, and dated 1778.

Princess Charlotte, the Queen's eldest daughter, afterwards Queen of Wirtemberg, was born on September 29th, 1766; and Princess Augusta, on November 8th, 1768. For the others, see next picture. It is doubtful whether the names are correct.

310 Dukes of Cumberland, Sussex, and Cambridge, and the Princesses Augusta-Sophia, Elizabeth, and Mary (488). WEST.

The Duke of Cumberland is on the left, standing; the Duke of Sussex is lying down near his sister Elizabeth, who holds on her lap the infant Princess Mary (?).

Kneeling by them is the Duke of Cambridge, and behind is the Princess Augusta Sophia. Signed, and dated 1776.

Prince Ernest Augustus, afterwards Duke of Cumberland and King of Hanover, and grandfather of Her Royal Highness Princess Frederica, was born June 5th, 1771; Prince Augustus Frederick, Duke of Sussex, on January 27th, 1773; and Prince Adolphus Frederick, Duke of Cambridge, on February 24th, 1774. Princess Augusta-Sophia was born on November 8th, 1768; Princess Elizabeth, on May 22nd, 1770; and Princess Mary, on April 25th, 1776.

The Princesses have long been wrongly called, Charlotte, Augusta, and Sophia; the correct names, as given above, are derived from the contemporary mezzotint by V. Green; besides, when this picture was painted, the Princess Sophia was not born.

311 The Death of the Chevalier Bayard (489) WEST.

The Chevalier is on the left, leaning with his back against a tree, and holding up and gazing at the hilt of his sword. In front of him stands the Constable de Bourbon, behind whom is the army. On canvas, 7 ft. 3 in. high, by 5 ft. 10 in. wide.

"Being mortally wounded in endeavouring to cover the retreat of the army, the Knight, 'sans peur et sans reproche,' desired to be placed with his back against a tree, his face to the enemy; then holding up his sword, which was in the form of a cross, he kissed it, in sign of his dying in the faith of Christ. The Constable de Bourbon, his adversary, melting into tears, Bayard turned to him, and said, 'Pity not me, but yourself, who are fighting against your king and your country;' and having uttered these words he expired, April 30th, 1524."

This is one of West's best pictures. It was painted in 1771 for George III. as a companion piece to "The Death of Wolfe," and "The Death of Epaminondas." The artist proposed the subject as "serving to illustrate the heroism and peculiarities of the Middle Ages." Price, £320. (*Life of West*.) Engraved in mezzotint by Valentine Green.

312 Hannibal Swearing never to make Peace with Rome (490) . . WEST.

In the centre is a bull being sacrificed on an altar, and Hamilcar is holding his little son Hannibal, who takes the oath of eternal hatred to Rome. On the left are many women; on the right several priests. On canvas, 7 ft. 4 in. high, by 10 ft. wide.

This picture, for which West received £420, was painted as a companion piece to "The Regulus," in 1769.

313 Armenius' Wife brought Captive to Germanicus (495) . . . WEST.

Germanicus is on the left, seated. In front of him Segestes, whom he had liberated from his son-in-law, Armenius, is addressing him, and bringing him his daughter Thusnelda, who sympathized with her patriotic husband. Behind is the Roman camp. On canvas, 3 ft. 4 in. high, by 4 ft. 4 in. wide.

Painted in 1772, as a companion piece to No. 315. "The King was much pleased with the idea, a notion being entertained by some antiquaries that the Hanoverian family are the descendants of the daughter; and West communicated a little of the lineaments of the living to the images of the dead."

314 St. Peter Denying Christ (491) WEST.

Christ is on the right, with His hands bound, facing St. Peter, who is on the left.

The damsel is between them, looking at our Lord, and pointing to St. Peter. Half-length, life-size figures. 4 ft. square.

"A picture which His Majesty honoured me by accepting." (*West's Memoranda.*)

315 Cyrus liberating the Family of Astyages (499) WEST.

Cyrus is on the left, seated. In front is a young man, Tigranes, in distress at seeing his father captive, leaning against a grey horse; and to the right, Astyages, who is advancing towards Cyrus. His family is behind in a chariot. A companion piece to No. 313.

After Cyrus had taken Astyages (whom some call his grandfather) prisoner, he treated him with great kindness, and liberated his family. Engraved by J. Tittler.

316 Queen Charlotte and the Princess Royal (492) WEST.

The Queen is sitting on a sofa, with embroidery on her lap. The Princess stands on the right, by her side, and holds the embroidery. Dated 1776. 5 ft. 5 in. high, by 6 ft. 8 in. wide.

317 The Death of Epaminondas (493). WEST.

Epaminondas, wounded, and naked, is seated on the right. By his side is a surgeon extracting the javelin from his right side. He was wounded in 362 B.C., at the battle of Mantinea; and waited, till he was assured that his shield was safe, and the victory with his countrymen, before he would draw out the javelin which had pierced him, on doing which he immediately expired.

"Mr. West suggested that the death of Epaminondas would, as a classic subject, and with Grecian circumstances, make a suitable contrast with the Death of Wolfe. The King received the idea with avidity." (*Life of West.*) Painted in 1771; price, £315. Engraved by Valentine Green and P. Bernard.

318 George III., aged 40; Lords Amherst and Lothian behind (494) . WEST.

He is standing, facing to the right, in full regimentals. He holds a scroll of paper in his hands in front of him. Behind him is his crown and sceptre; and in the background the two peers, and a view of Coxheath Camp.

It appears from West's own memoranda that this picture was painted before 1779, consequently the King cannot have been more than forty, and not forty-two as is stated.

"I wonder," observed the Duke of Sussex, while passing through the apartments at Hampton Court, "in which of these rooms it was that George the Second struck my father. The blow so disgusted him with the place that he never afterwards could be induced to think of it as a residence." (*Jesse's Memoirs.*)

319 St. George and the Dragon (496) WEST.

The saint is riding on his charger into a cavern, and plunges his spear into the dragon, whose claw is on the Princess. 6½ ft. high, by 7 ft. 2 in. wide.

This is one of several pieces, illustrative of the History of the Order of the Garter, painted for Windsor Castle. West received £630 for this one.

320 The Death of General Wolfe (497) WEST.

Wolfe lies in the centre, to the right, supported by three officers. In front of him is a wounded officer, standing, supported by others, to hear his dying injunctions. At his feet is an Indian warrior in his war-paint, gazing at him to see

how an English chief will die. On the extreme left is a messenger running, and on the left ships with soldiers disembarking. On canvas, 5 ft. high, by 8 ft. wide.

Wolfe was killed on the 13th September, 1758, in the moment of victory before Quebec. "The fall of Wolfe was noble indeed. He received a wound in the head, but covered it from his soldiers with his handkerchief. A second ball struck him in the belly, but that too he dissembled. A third hitting him in the breast, he sank under the anguish, and was carried behind the ranks. Yet, fast as life ebbed out, his whole anxiety centred on the fortune of the day. He begged to be borne nearer to the action, but his sight being dimmed by the approach of death, he entreated to be told what they who supported him saw : he was answered, that the enemy gave ground. He eagerly repeated the question, heard the enemy was totally routed, cried 'I am satisfied,' and expired." (Walpole's *Memoirs*.)

"In this picture, which was painted in 1771, West introduced the sensible innovation of dressing the characters in their proper costume ; previous to that time it was the common practice with painters to dress their figures in historical compositions of any kind, in the Greek or Roman costume. Sir Joshua Reynolds was one of those who were averse to the innovation, but when the picture was finished, he changed his opinion. After a careful examination of the picture, he observed to the Archbishop of York, who was with him at the time, 'West has conquered ; he has treated his subject as it ought to be treated ; I retract my objections. I foresee that this picture will not only become one of the most popular, but will occasion a revolution in the art.' When West related this to the King, he said, 'I wish I had known all this before, for the objection has been the means of Lord Grosvenor getting the picture, but you shall make a copy for me.'"

This is the copy ordered by George III., for which the painter received £315. The original is at Grosvenor House, and has been finely engraved by Woollett. There are several other repetitions of it.

321 Queen Charlotte, aged 36, with her thirteen children (498) . . . WEST.

Standing ; dressed in white, her hair powdered and piled up high. The thirteen children are seen in the distance to the left.

322 Prince of Wales (George IV.), and Duke of York (500) . . . WEST.

The Prince is on the left, in yellow satin, his right hand on his hip, his left on his brother's shoulder, who leans against a table. They are both in the robes of the Garter.

The Prince of Wales was born on August 12th, 1762 ; Frederick, Duke of York, on August 16th, 1763. This picture represents them when they were about fifteen and fourteen years old.

Soon afterwards the Duke of York proceeded to Prussia for the purpose of being educated as a soldier.

323 The Final Departure of Regulus from Rome (501) WEST.

Regulus is in the centre going away, surrounded by groups, who implore him to remain. On the left is his wife, fainting. Engraved by Valentine Green, as are also Nos. 311, 312, and 314.

This was the first picture painted by West for George III. ; and the subject was suggested at their first interview, by the King himself, who sent for a copy of Livy, and read out to the painter the passage where the event is related. The

King took great interest in the progress of the work, and it was in his conferences with West, while it was being painted, that the institution of the Royal Academy was first resolved on. The Academy was established on the 10th of December, 1768; and at the first exhibition, which opened on April 26th, 1769, "the *Regulus*" was one of the works most admired.

It is certainly one of his best efforts. He was paid £420 for it.

324 Duke of Clarence (William IV.), and Duke of Kent (502) . WEST.

The Duke of Clarence is on the left, dressed in a blue coat with a white vest; he has his right hand on a globe, his left is on his hip. The Duke of Kent is in red turned full to the front, but looking at his brother; his right hand is on his brother's left hand, his left is pointing upwards.

Prince William Henry, Duke of Clarence, afterwards William IV., was born August 21st, 1765. Prince Edward, Duke of Kent, father of her present Most Gracious Majesty, was born November 2nd, 1767. This picture was painted when they were about thirteen and eleven years. In 1780, the Duke of Clarence went to sea as a midshipman. West received 250 guineas for the picture.

325 Apotheosis of the Infant Princes Octavius and Alfred (503) . WEST.

Alfred, the younger of the two, is seated on clouds, with his hands outstretched to his brother, who is being conducted up to him by an angel.

Prince Octavius was born on February 23rd, 1779, and Prince Alfred on September 22nd, 1780. Alfred died on August 20th, 1782. "I am very sorry for Alfred," said the King, "but had it been Octavius I should have died too."

Octavius followed his brother to the grave on May 2nd, 1783. For this picture West received £315. Engraved by Sir Robert Strange.





Queen's Audience Chamber.

ON the wall hangs an old Canopy of State of red damask, of the time of Queen Anne, who no doubt often sat under it. The walls were formerly hung with tapestry. The chandelier is very handsome; the design being horses and lions of silver holding up nozzles, also of silver, the whole being ornamented with fine cut glass. The fire-back represents the Rape of Europa.



326 Ann, Wife of Frederick Ulric, Duke of Brunswick (506) . MYTENS.

Full-length, in black, by a table, on which she leans her right hand, with a lace pocket-handkerchief; her left hand by her side. Her dress is trimmed with gold braid, and ornamented with a heavy gold chain in front. Round her throat is a large circular ruff. A headdress of red rosettes.

This is probably Ann Sophia of Brandenburg, who married in 16 . . ? Frederick Ulric, son and successor of Henry Julius, Duke of Brunswick (see No. 335). Mrs. Jameson interchanges this portrait with No. 350.

This and several other portraits, such as Nos. 283, 327, and 350, have been attributed to Mytens, but they seem hardly worthy of that by no means indifferent artist.

327 Don Guzman ? (593) MYTENS ?

Full-length, turned towards the right with his right hand on a table, his left on his sword; his dress, which is entirely black, is close fitting. He wears a very large circular ruff.

It does not appear from the *Calendars of State Papers*, Nichols' *Progresses*, and similar works, that any "Don Guzman" was in England during the reigns of James I. or Charles I., from which period this portrait is supposed—though perhaps incorrectly—to date. Nor does there appear to be any Don Guzman particularly celebrated in history. Charles I., however, in his visit to Spain with the Duke of Buckingham, in 1623, met two gentlemen of that name—Don Gaspar and Don Alaro de Guzman—and he may have brought the portrait back with him. His catalogue throws no light on the subject, nor does James II.'s, if we except the entry No. 3 :—"A man's picture at length, being a Spaniard in a black habit," without a painter's name. It has been called "Don Guzman" at any rate since the beginning of this century, and in Pyne's *History of Royal Residences*, 1818, he is described as "Spanish Ambassador to the English Court."

If this name and designation be correct, it may be a portrait of Don Didacus Diego de Salva de Guzman, dean of Toledo, Spanish Ambassador to Queen Elizabeth, from 1564 to 1568, described as "a comely tall priest, about fifty years of age, and a grave and courteous man," who was perpetually writing to Spain about the state of Ireland, which was then in a very turbulent state. In 1567 Elizabeth sent as her ambassador to Spain, John Mann, dean of Gloucester, saying that "as her brother of Spain had sent her a *Goose Man*, she sent him a *Man Goose*."—(*Calendars of State Papers*, *Foreign Series*, and *Progresses of Queen Elizabeth*.)

328 Tobit's Father restored to sight (781) M. DE VOS.

Four figures, about half life-size. He sits in a chair, with face upturned. The angel is anointing his eyes. His son and his wife are looking on. In the background some small figures; in the foreground is the dog. On canvas, 3 ft. 6 in. high, by 5 ft. 6 in. wide.

This is a very inferior example of a Flemish artist little known in England. His best works are at Antwerp.

329 Battle of the Forty (122) PIETER SNAVERS.

There are exactly forty horsemen, who are distinguished by their scarves; twenty wearing red ones round their waists, and twenty with green ones on their left arms. The adherents of each party are looking on at a distance, and on two bits of rising ground are two heralds on horseback. The background shows a town. On wood, 2 ft. 8 in. high, by 4½ ft. wide.

In the *History of Royal Residences* (1819) this is stated to represent a contest in the Spanish Netherlands between two rival commanders, which took place about 1621, before Bois-le-Duc, but no such contest appears to be recorded in history. A question was asked many years ago in *Notes and Queries* as to the occasion referred to, but no answer was ever given.

This is a good example of Snayers' style, who painted chiefly battle-pieces, "in which he displays not only great animation, but what is rare in such scenes, great distinctness." In 1626 he was appointed Court painter to the Archduke Albert, at Brussels.

330 Christian, Duke of Brunswick (457) MYTENS.

Full-length, facing in front, inclined to the right. His right hand is leaning on a stick. He lost his left arm while fighting in the field, but his artificial one of silver is in a sling of embroidered silk. Over his buff leathern doublet he wears a cuirass. His hose are red, embroidered with gold, and tied round the leg above the knee;

330 Christian, Duke of Brunswick—*continued.*

his boots buff leather, and spurred; his collar of lace, six inches broad, and turned down; hair, long and flowing over his forehead; and his face beardless, with a small moustache. On the scarf are the letters E. B. H. in a cypher; that is, the initials of Elizabeth of Bohemia, and his own Halberstadt, of which he was bishop. The background is a landscape. In the lower right-hand corner is painted an imitation label stuck with red sealing-wax, inscribed:—"Christianus Dei gratia Dux Brunswicensis et Lunenbergenensis Etatis sue 26, A.D. 1624." On canvas, 7 ft. 4 in. high, by 4 ft. 6 in. wide.

Christian, the famous champion of his beautiful but unfortunate cousin, Elizabeth, Queen of Bohemia, was the second son of Henry Julius, Duke of Brunswick, by his wife Elizabeth, sister of Anne of Denmark (see Nos. 335, 346, and 350). He was born in 1599, and seems to have been appointed in his youth to the Protestant bishopric of Halberstadt. When the king and queen of Bohemia were forced to fly from Prague in 1620, he at once adopted their cause with all the chivalry and ardour of his enthusiastic temperament. He always wore her glove in his helmet, took the motto:—"Fur Got und fur Sie," and swore he would never surrender the contest till she was restored to her kingdom. While fighting in her behalf at the battle of Fleurus, in 1622, he was wounded in the left arm, and gangrene setting in, he had it cut off, without flinching, in the presence of the whole army, to the sound of drums and trumpets! He afterwards had a silver one made, and it can be seen in this portrait slung in a rich scarf, embroidered with his initials and those of his cousin. In 1624 he came, like his companion in arms, Mansfeldt (see No. 405), to England.

Of this visit, Chamberlain, in a letter to Sir Dudley Carleton, from London, 8th January, 1625, gives the following account:—"The Duke of Brunswick went hence on New-year's day, after he had tarried a just week, and performed many visits to almost all our great lords and ladies, as the Lord of Canterbury, the Lord Keeper, and the rest, not omitting Mrs. Bruce, nor the stage at Blackfriars. The Duchess of Richmond admitted him with a proviso, that he must not offer to kiss her; but what was wanting in herself was supplied in her attendants and followers, who were all kissed over twice in less than a quarter of an hour." . . . "He cannot complain of his entertainment, which was every way complete, very good and gracious words from the King, with the honour of the Garter, and a pension of £2000 a year. The Prince (*i.e.* Charles I.) lodged him in his own lodgings, and at parting gave him £3000 in gold, besides other presents." On his return to the continent he again entered with ardour into the struggle, but died in 1626 at Wolfenbüttel. (See Nichols' *Progresses of James I.*, iii., 1026, where this duke is confused with his brother, Frederick Ulric; and see also Rye's *England as seen by Foreigners*, Coxe's *House of Austria*, ii., 791-807, Strickland's *English Princesses*, vol. viii., and *Court and Times of James I.*, ii., 487-489.)

This picture must have been painted during his visit to England. In Charles I.'s catalogue it is stated to be in the "Bear Gallery," at Whitehall, and is entered at page 85, thus:—"The King's cousin, the Duke of Brunswick, also called the Bishop of Halberstadt, at length," the dimensions corresponding to those above, but no artist's name is given.

By the inventory of the King's goods, however, taken by order of the Commonwealth, we find that a picture called "The Duke of Brunswick, at length, by *Mittens*, valued at £20," was in the "Bear Gallery," Whitehall, and was "sold

330 Christian, Duke of Brunswick—continued.

to Mr. Harrison, as appraised, *y^e 23rd Oct^r. 1651*" (*Harl. MSS.*, 4898, fol. 149) and it was found in his possession at the restoration (see *Report of Historical Commission*, 1879, p. 88). In James II.'s time it was in this palace, and is entered in his catalogue, No. 889, as "The Duke of Brunswick, at length" simply.

By Granger, who saw it here in 1771, it was attributed to Van Somer, who died in 1621; while for the last fifty years or so it has been attributed to Honthorst, who certainly was not in England before 1628, and in 1624 had probably not left Italy (see notes to Nos. 383). It is far more likely that the Commonwealth Inventory is correct in assigning it to Mytens; for besides the facts that he was painting in England in this very year, 1624 (see No. 405); that the canvas is of the same size as that usually employed by him for similar portraits; and that it exhibits one of his peculiarities,—a white painted label with the age, name, and date—we have a similarity in style between this and unquestioned works of his that is unmistakable (compare especially No. 44). Further confusion has been caused by a crack in the paint, making the "2" of the date look like a "6."

331 Meeting of Henry VIII. and the Emperor Maximilian I

(524) unnamed

This is a highly curious contemporary picture representing several incidents in the siege of Terouenne, undertaken by the joint armies of Henry VIII. and the Emperor Maximilian. In the foreground, the first meeting of the sovereigns which took place on the 9th of August, 1513, on the east side of Terouenne, is shown. On the right is Henry VIII. in gold armour and visor, with a large white plume, on a horse richly caparisoned, with trappings, emblazoned with the arm of England. On the left is the Emperor—described by an eye-witness as "of middle height, with open and manly countenance, pallid complexion, a snub nose, and grey beard;"—in similar gorgeous apparel, his horse's trappings emblazoned with the Imperial eagle. Behind them are their attendants. Over Henry is a tablet inscribed :—"HÆRICVS OCTAVVS REX ANGLIÆ." Over the Emperor :—"IMPERATOR MAXIMILIAN."

In the centre the two monarchs are riding side by side; while to the right and left are their respective armies and tents.

Behind is seen the grand tournament in honour of the meeting, and parked cannon, waggons, &c. In the background to the right is a church, by which is painted its name, "TERVANE," *i.e.*, Terouenne, which capitulated on August 22nd; to the left is the picturesque mediæval town of Tournay, over which is painted "TORNAY," which capitulated to Henry VIII. on the 24th September (see notes to No. 339), with its towers, battlements, pointed roofs, and spires. Oil wood, 3 ft. 3 in. high, by 6 ft. 8 in. wide.

There is hardly an event in history of which there are so many concurrent accounts, with such ample details, as the meeting here represented, and the sieges of the towns before which the monarchs are encamped. In the British Museum records are preserved relating to every incident: plans of the towns and of the siege works, bills for the ammunition, tents, &c., lists of the prisoners, and the original capitulation of Tournay.

Henry VIII. arrived before Terouenne on the 2nd of August, and on the 14th writes one who was present, he dined with the Emperor, "who showed such cordiality that one might suppose them father and son." "The next day the

Emperor came to the King on the east side of the town, and was entertained in a goodly tent, with a rich gallery all of cloth of gold, set up with a cupboard in the richest manner, and so continued till the 16th of August."

The day after the surrender of Terouenne,—the fortifications of which are described by a Mr. Taylor who was present, and kept a minute diary of every occurrence, as extraordinary,—Henry VIII. and the Emperor made their triumphal entry. In the town there was nothing to note, says Taylor, except the cathedral (of which the spire is shown in this picture); it was the only building spared in the demolition that followed.

Of Tournay, which surrendered on 24th of September, Taylor says:—"I refrain from describing this magnificent city with its river Schalde, which Cæsar mentions by the same name; its bridges, water-mills, and splendid buildings; no one can conceive its beauty who has not seen it." It was early on Sunday morning, the 25th, that Henry entered the town. The sun was shining brightly, and it must have been a splendid sight to see the youthful monarch, then the finest man in the whole army, riding at the head of his troops through the grand old Gothic town, the sunlight glistening on his golden helmet and cloth-of-gold trappings, and playing on the spears of the sturdy men-at-arms. All the houses by which they passed were hung with costly tapestries; the great bells were rung; and the burgesses, in their civic attire, came to welcome the King with magnificent gifts, attended by the townspeople carrying torches and sounding a triumphal march. Thus they proceeded up to the market-place, where he was greeted by the populace with enthusiastic vociferations of "Vive le Roi;" then, all sounds being hushed, he passed into the cathedral to render, in a grand high mass, his thanksgivings to Almighty God.

Although this and similar pictures in this room, such as "The Field of the Cloth of Gold," &c., have been attributed to Holbein, it is scarcely necessary to say that they have no sort of claim to be considered works of his. Their artistic merit is of the slightest, though their execution shows considerable mechanical skill. They were doubtless painted by some of those artists whose names are to be found in the old records, such as "John Browne de London, payntor;" "Andrew Wright Serjeant Payntor to the Kynges grace;" and the "Italian payntors Vincent Volpe and Ellis Carmyan." The last two, indeed, are particularly mentioned in 1527 as receiving 20s. a week salary, and as at that time engaged in decorations for one of Henry VIII.'s grand festivities, for which one "Master Hans" (conjectured to be Holbein) "painted the plate of Tirwan (*i.e.* Terouenne) which standeth at the back side of the great rock" at the end of the chamber. This work, for which "Master Hans" received what would be equivalent to £50 now-a-days, excited the greatest admiration among the spectators. The original sketch is in the British Museum, and we gather that it was very similar in style to this picture. (See Brewer's *State Papers*, and *Archæologia*, xxxix., pp. 25, 26, &c.) In the old catalogues, in which these pictures can be traced, no artists' names are given.

2 Daughter of Frederick II. of Denmark (615) unnamed.

Full-length, facing to the front, with an inclination to the left. She wears a large farthingale of white material, powdered with small black spots, and a bodice and stomacher of the same. She has a white hat with three feathers, white sleeves with red ribbon, but no ruff. Her arms rest on her farthingale; to her left is a red table.

Though this is entered in James II.'s catalogue merely as "A Lady's picture a length, in white with a little hat," there is little doubt, from the dress, period features, and style, that it is correctly labelled as one of the daughters of Frederick II. of Denmark, perhaps Anne of Denmark herself.

333 Christ curing the Sick (698) B. VAN ORLEY

A sick man, with his hands joined, is kneeling in front of Christ, whose left hand is placed on his head, and the forefinger of His right hand on his eye. Behind our Lord, who is on the left, are some of His disciples and others; and on the right several sick men on the ground, and one apparently possessed with the devil; others are looking on. In the distance is a view of a town. Altogether some fifteen figures less than life. On canvas, 3 ft. high, by 3 ft. 9 in. wide.

On the top of the crutch, held by the sick man, is a monogram of the letter "B. V. O."; but the date appended—1577—is 36 years after the supposed death of Van Orley. Perhaps what appear to be *sevens* are meant for *ones*; or the monogram may be that of his pupil, Michael van Coxeyen.

334 Embarking from Schevening (635) PALAMEDES

On the right is seen the sea with a few ships; on the shore, which is considerably below the point of view of the spectator, is a large concourse of people with waggons &c. On some rising ground on the left, are groups watching the scene below; in the foreground a man turning away with a not very intelligible gesture. In the corner the church of Schevening is seen. (Compare No. 62.) On canvas, 3 ft. 1 in. high, by 4 ft. 10 in. wide.

The particular occasion represented here is not known.

There were two painters of the name of Palamedes, brothers; one of whom, Paul died in 1638, and the other, Anthony, in 1680. Their real name was Stevers of Staeverts, and they were sons of a sculptor and setter of stones in the service of James I. of England. This is probably by Paul, who, though he died first was the younger of the two, and by far the greater artist.

335 Henry Julius, Duke of Brunswick (635) MYTENS

Full-length, turned slightly to the right. He wears a black doublet open at the throat, with a large turned-down collar, edged with lace. His hose are short and full, and also black; and he has black stockings and white shoes. His right hand is on his hip, his left on the hilt of his sword. A dog stands a little behind him, and looks up at him. Behind on the left is a table, on which is perched a monkey. Dark yellow curtains hang above. On a label in the lower left hand corner is inscribed:—"Henry Julius D. G. Dux Brunswickensis. Anno 1608."

This portrait and the companion one of his Duchess, No. 350, were both in James I.'s collection, for they are particularly mentioned in the Duke of Saxe-Weimar's journal of his visit to England in 1613. The Duchess being sister of Anne of Denmark, an interchange of portraits naturally took place, and these two were probably brought over by the Duke's son, Frederick Ulric, when he visited this country in 1610; he probably brought at the same time that of his own sister, No. 283. The two courts in fact were on very intimate terms (see notes to Nos. 28 and 330), and it is curious to note that in the very year this picture was painted, Duke Henry Julius, who was fond of the drama, and had himself written a play called "Susanna," was entertaining English strolling players at Frankfort. One of them

Sackville, a Dorsetshire man, whose fortunes have been followed by the Shakespeare critics, had made such large profits at court, that he excelled every one in his display of jewellery in the autumn fair of the same year (see Rye's *England as seen by Foreigners*).

This portrait appears in James II.'s catalogue, No. 11, "Henry Julius, of Brunswick, at length, with a dog."

336 Edward, eleventh Lord Zouch (307) MYTENS.

Full-length, seated; resting his left hand on a table, and his right on his stick. His dress is very magnificent: a doublet of white silk thickly laid with gold braid, trunk hose of the same; a black velvet cloak, embroidered with gold, and lined with fur, hanging from his shoulders; long open sleeves, a large lace ruff, stockings of white silk, and shoes with big gold rosettes. His hair is grey, his beard short and square cut. His face exhibits an expression of benevolent satisfaction with his fine clothes.

Lord Zouch succeeded his father as eleventh Baron Zouch as early as 1569, when only thirteen. He seems to have been a man of some considerable importance in Elizabeth's reign, and was one of the peers who sat on the trial of Mary Queen of Scots. In 1601, the Queen appointed him Lord President of Wales; while holding that office in the reign of James I., a sharp contest arose between him and Lord Chief Justice Coke on the privileges of their respective courts. In 1615, he was made Constable of Dover Castle and Lord Warden of the Cinque Ports. A magnificent house at Bramshill, Hampshire, was built by him. He died in 1625, in his seventieth year, and leaving no issue, the title became extinct.

337 Embarkation of Henry VIII. from Dover, on 31st of May, 1520, to meet Francis I. at the Field of the Cloth of Gold (515) V. VOLPE?

The view in this old contemporary picture is taken from the south-west of Dover Harbour, extending across the harbour eastward to the Castle, so that the town of Dover is left in the bay to the north. The ship, the "Henri Grace-de-Dieu," or "Great Harry," which was built expressly for the King, is represented as just sailing out of the harbour, having her sails set. She has four masts; her sails and pennants are of cloth-of-gold damasked, and the royal standard of England is flying on each of the four quarters of the forecastle. The quarters, sides, and stern are all decorated with shields and coats-of-arms. On the main deck stands the King, richly attired in crimson, with a cloak of cloth-of-gold.

Following this, and to the right of it, are other similar ships, filled with yeomen of the guard with their partizans, men beating drums and playing fifes, and holding flags. In the offing are a number of ships under way, and in the distance is seen the coast of France. Between the ships are a lot of small boats filled with spectators and others, one man being sea-sick. In the foreground on the right are two circular forts, communicating with each other by a terrace, with cannons firing a salute, and spectators, billmen, officers, and a person of distinction dressed in green and yellow with a black coat—probably Sir Edward Poynings, Constable of Dover Castle, and Lord Warden of the Cinque Ports. On the hill opposite is seen Dover Castle.

The number of those who embarked with King Henry on this occasion was very large, including, besides the great nobles and their followers, 4,334 men with 1,637 horses. Cardinal Wolsey's retinue alone consisted of 12 chaplains, 50 gentlemen, 238 servants, and 150 horses.

The "Henri Grace-de-Dieu" was christened, or, as the old writers more appropriately said, *hallowed*, on June 19th, 1514, the ceremony being witnessed by the Queen and all the Court, the Pope's and the Emperor's ambassadors, several bishops, and a crowd of nobles. "They were most honourably received," writes an ambassador, "and conducted by the King through the ship, which has no equal in bulk, and has an incredible array of guns." The bills for its decoration are still extant in the Record Office, and the cost of every flag, streamer, and badge can be ascertained. One Vincent Volpe, an Italian, painted the streamers, and John Brown, the King's painter, did the rest. Her tonnage was 1,500. (See *Archæologia*, vii., pp. 179-200, where a minute account of this picture is given, and many other curious facts. See also Brewer's *State Papers*, i., 828, and *passim*. In the Pepysian library there is a contemporary drawing of the "Great Harry," and an inventory of her whole furniture.)

This picture is probably the work of an artist named Vincent Volpe, who was in the service of Henry VIII. (see note to No. 331), and who in 1514 and in 1520 is mentioned as painting the "streamers," flags, badges, &c., of the "Great Harry" (see *State Papers*, *passim*). It appears also (see *Archæologia*, xxxix., p. 28) that he painted for the King "plats" or "descriptions," that is, bird's-eye views, such as the pictures in this room are.

338 Sea-Piece—The Bay of St. Lucar? (968) JAN PARCELLES.

The sea is partially illumined by moonlight. In the background is a promontory on which is a citadel. On the left is the shore with rocks and trees. Shipping is seen in the bay. On canvas, 4 ft. high, by 7 ft. 4 in. wide.

This is a characteristic piece of Parcelles, a Dutch marine painter, who particularly affected half-lights. He and his contemporaries, De Vlieger and Remigius, who flourished at the beginning of the seventeenth century, were in close affinity to the great landscape-painters of the same epoch, frequently representing coast scenery. They were the predecessors, or more correctly the precursors, of the better known Van de Veldes.

The four pictures by Parcelles here, are almost the only examples of him in England. (See No. 876.) There was "a large sea-piece of the St. Lucar, by Percellis," in Charles I.'s collection, which was sold for £10 by the Commonwealth, but which reappears in James II.'s catalogue, No. 38.

339 The Battle of the Spurs, 1513 (517) —?

This curious picture is a sort of companion-piece to No. 331; and like it has been ascribed to Holbein. It represents the defeat of the French before the walls of Terouenne on the 16th August, on which occasion they made more use of their spurs than their weapons. In the lower left-hand corner is an old inscription: "*Bataille of Spurs*." Painted on wood, 4 ft. 4 in. high, by 8 ft. 6 in. wide. It is found in all the old catalogues, and was sold at the Commonwealth for £8, but it was never ascribed to Holbein till comparatively recent times. Of the battle no better account could be given than an extract from a letter, written on the spot by an eye-witness. (See *State Papers*, Henry VIII., i., p. 664.)

"On the 16th of August, the King removed his field to Gyngat, a mile from thence (*i.e.* Terouenne); and in the morning early, before his setting forth, the King's grace had knowledge of a great companie of Frenchmen of armyes and others coming towards the said city of Terouenne, for the victualling thereof; whose subtilte intended purpose the King perceiving, like the most valiant prince under

heaven, advanced himself with his own army on foot, and his spears against his said enemies, and them encountered and followed from the morning unto night, until that his grace had followed them unto a place called Bomy, being six miles and more from his "leger" (? lager), and there with his spears set upon his said enemies, them being unto the King's party six to one. How be it, thanked bee God and Saint George! they were so manly and valiantly encountered, and so hardly set upon with archers on horseback and the King's said spears, that they none of them durst abide, but fled and rode their way; at what time the Emperor was under the King's standard."

He then enumerates the prisoners taken, among whom was "Captain Bayard, captain of a 100 spears." They took besides many standards, and "twenty one persons all in cloth of gold and velvet . . . and it is said that there was slain of the Frenchmen above 3000, and as for the King's grace, lost he at that time not above three men. The chase of the same bickering endured four miles above; and so, that done, being very near night, the King's highness with his said army returned again unto Gygatt, where he continued until the 20th day of August, and so removed unto the south side of Terouenne."

Maximilian, to whom the victory was in no small measure due, by his cutting off the retreat of the French, urged Henry to advance on their camp, which, had he not refused to do, the enemy would have been annihilated.

In this picture the English are shown on the left charging the French; the figure in the centre in a gold helmet, with his vizor up, fighting valiantly, is probably meant for Henry VIII., and the man in front of him, uncovered, and asking for quarter, is evidently some one of distinction, and possibly the Chevalier Bayard. In the middle distance is the town Terouenne, with its name inscribed over it in old characters:—"Terwaen;" its moat, fortifications and houses being distinctly portrayed, while in the centre of all rises the stately spire of its beautiful cathedral. (See No. 331.)

In front of the town is an old castle, round which the English are encamped, with their tents of white and green (the Tudor colours), amongst which the King's pavilion of cloth of gold can be distinguished. On the extreme right is another old castle, round which is grouped another camp, presumably the Emperor's; and further off that of the French, towards which they are shown as fleeing.

The details of the fight: the trappings, accoutrements and arms of the combatants, are highly curious, and worthy of careful notice by amateurs of ancient armour. The horses are very well drawn; and the gestures, attitudes, and expressions of the combatants all proclaim the hand of a master.

40 Henry VIII. and his Family (510) . . . School of HOLBEIN.

In the centre, seated on his throne, is the King, with his right hand on the shoulder of his son Edward VI., who is standing, facing in front, and appears about nine years old. On the right, that is on the King's left, is seated his queen, Catherine Parr. Further to the right is Princess Elizabeth, standing turned towards the centre. She is identified by the jewel she wears, in which is the letter A, the initial of her mother. On the other side is the Princess Mary with a jewel representing a cross; she also faces towards the centre of the picture. Behind her, in the doorway, is a woman, attired in white and red, believed to be "Jane the Fool;" while in the corresponding doorway on the right side is Will Somers, Henry VIII.'s jester, with a monkey on his back. Above the King is a very magnificent canopy of richly-embroidered work, supported by a sort of

colonnade, of which the columns are painted with the richest Renaissance arabesque work, thickly laid with gold. In the background, through the doorways to the right and left, is seen a garden and part of a red brick building. The appearance of the garden exactly accords with the old bills for the laying out of the gardens in this Palace in Tudor days; the flower-beds being all fenced with low railings of wood, painted white and green, and ornamented at intervals with tall posts or which are the heraldic "Kynge's Beastes." The red brick building does not however, appear to be Hampton Court. The costumes of the King and his family are very rich, and the gold leaf with which they were laid is still bright and untarnished. On canvas, 5 ft. 6 in. high, by 11 ft. 6 in. wide.

Henry's legs, of which he was very proud, are well displayed in this picture. The Venetian ambassador relates how the King one day drew him aside into an arbour, and said to him, "Talk with me awhile! The King of France, is he a tall as I am?" I told him there was little difference. He continued, "Is he a stout?" I said he was not; and he then inquired, "What sort of legs has he?" I replied, "Spare." Whereupon he turned aside the part of his doublet and slapping his thigh with his hand, said, "Look here! I have also a good calf to show."

Although this picture has for many years been ascribed to Holbein, there are several reasons for supposing that it is not a genuine work of the master. In the first place the age of Prince Edward, as represented in this picture, would point to about the year 1547, which is four years after the now-known date of Holbein's death. In the next place, though a work of very considerable merit, especially in the skill with which the background and the rich architectural accessories are executed, yet in the figures themselves we scarcely trace the life and truth of Holbein's pencil; to say nothing of the fact that the ages of the two princesses appear about the same, while in fact there was a difference of sixteen years between them. In addition to this we find that in Charles I.'s time it was not ascribed to Holbein, for it is entered in his catalogue, page 118, without any artist's name thus:—"Item, a long piece painted with gold, where King Henry VIII. sits with his Queen, and his son Prince Edward, on the right side, and his two daughter Queen Mary and Queen Elizabeth standing at each side, and a fool at the left side, in the door, with a jackanapes on his shoulder, and on the other side a waiting woman. Little entire figures, a Whitehall Piece;" nor in the Common wealth, where it is valued at £15, is it assigned to any painter. (See Wornum's *Holbein*; *Archæologia*, xl., 80; and *Times*, Jan. 22nd, 1880.)

It seems, in fact, from the inconsistencies in the ages, that it is a picture made up after the death of the King, as Mr. Wornum suggests, from various original materials. If this is so, it was probably painted for Edward VI., as neither Mary nor Elizabeth would have cared to have introduced the other in a picture of this sort. Perhaps it is a work of Guillim Stretes, a Dutchman, who was painter to King Edward, and in receipt of the then large salary of £62 a year. (See No. 345.) In confirmation of this it may be noticed that the features of the Queen are believed by some to resemble those of Jane Seymour rather than of Catherine Parr; while if the picture was painted from life, the Queen could not be meant for Edward VI.'s mother, as she died in this Palace a few days after her son's birth.

The Princesses have the wrong names attached to them, Princess Mary being labelled "Princess Elizabeth" and *vice versa*. The woman on the left, also, is not, as she is described, "Will Somers' wife," for he never had one, but is probably "Jane the Fool."

41 Sir John Gage (320) unnamed.

Full-length, with the white staff of his office—the Controllershship of the Household to Queen Mary—in his right hand ; his left on the hilt of his sword. His dress is that of a Knight of the Garter, with a crimson doublet, a hat with a white feather, and silk stockings, &c.

He appears standing on a tower ; over the parapet two contending forces are seen. A flag with the arms of England acts as a background to his head. We find it in Charles I.'s catalogue :—"Sir John Gage, at length, in the Garter Robes with a white staff."

In the left-hand corner is the following :—

MESSIRE IEAN GAGE S^R DE FVRLE CHEVAL
DE L'ORDRE DE LA IARTIERE DV CONSEIL
D'ESTAT D'HENRÿ 8^E EDOARD 6^E ET MARIE
ROIS D'ANGLETERRE ET DE LEVR CONSEIL
SVPREME DE GVERRE LIEVTENANT GENERAL
AVEC CHARLES DVC DE SVFFOLKE DE L'ARMÉE DVD-DIT
ROY HENRÿ AV SIEGE ET PRINSE DE BOLOGNE EN FRANCE
CONESTABLE DE LA TOUR DE LONDRES.

This inscription is an epitome of Sir John's career. He was born in 1479 and married the daughter and co-heir of Thomas, Earl Rivers, Lady Penelope D'Arcy, through whom the Hengrave estate came into the family. He owed his advancement chiefly to the favour of Henry VIII., whom he had accompanied soon after his accession to the sieges of Tournay and Terouenne. Afterwards, on the fall of Cromwell, he was made Comptroller of the Household, Chancellor of the Duchy of Lancaster, and a Knight of the Garter ; and, in 1540, Lieutenant or Constable of the Tower. From this office he was removed by Lady Jane Grey's party, but reinstated by Mary. He attended Lady Jane Grey to the scaffold, and received the Princess Elizabeth at the steps of the Traitor's Gate. (See Bell's *Chapel of the Tower* and Lord De Ros' *Memorials of the Tower*.)

He died the 28th April, 1557, and was buried at West Firle. By his will he left the Collar of the Order of the Garter and his blue mantle to Eton College to be sold for the poor. A drawing by Holbein for a picture of Sir John Gage is to be found among the "heads" in Her Majesty's collection.

(For further particulars of him, see page 228 of Gage's *History of Hengrave*, in which a repetition of this portrait, at Hengrave Hall, is engraved.)

This picture is in a very bad state ; very dirty, and shockingly varnished ; the inscription almost illegible, at the end of it are some letters which may be the signature of the artist.

12 Meeting of Henry VIII. and Francis I. at the Field of the Cloth of Gold in 1520 (520) —?

In this curious contemporary painting we find every incident of the famous interview between the two sovereigns depicted with the most minute and elaborate historical accuracy. It is needless to say that it has no pretensions at all to being a work of Holbein's, to whom it is ascribed ; although it is very cleverly painted, and contains many good motives. Most likely it was executed by some artist whom Henry VIII. took with him for the purpose, and who made it up from sketches taken on the spot. In addition to the names mentioned in the notes to

342 The Field of the Cloth of Gold—continued.

Nos. 331 and 337, as painters of this sort of picture, it is worth noting that "John Crust and his servants, payntors, were paid in 1515 12 the day for 13 days for drawing the town of Bullon and the ground about the same." It is now on canvas, though formerly no doubt on wood, 5 ft. 6 in. high, by 13 ft. 3 in. wide.

A very large engraving of it was executed by Basire, and a small outline of it is prefixed to Mr. Murray's edition of Mrs. Markham's *England*.

For the purpose of describing this intricate painting, it will be convenient to divide it into two parts.

Left-hand side of the Picture.

On this side is shown the arrival of the English cavalcade, which, having landed at Calais on the 31st of May, removed to Guisnes on June 4th. It is just passing through the old town, of which we see the church, and the gabled houses crowded with the townspeople, the market-place with the shambles, on the top of which spectators are mounted, and the town guard drawn up in line. Close by is the old castle of Guisnes, which, though described by the commissioners as "dismantled and its keep too ruinous to mend," is for the nonce mounted with great guns which are thundering salutes to the King. The startled swans which for years had been undisturbed in its weedy moat, are seen flying in terror at the sound. More to the left the procession is passing across a temporary bridge over the ditch round the town, part of the walls of the town being also seen.

In the foreground is the chief part of the procession, prominent in which is King Henry himself, who, as the chronicler, an eye-witness of the scene, tells us "showed himself some deal forward in beauty and personage, the most goodlies Prince that ever reigned over the realm of England: his Grace was apparelled in a garment of cloth of silver of damask ribbed with cloth of gold, so thick a might be, the garment was large and pleated very thick. The courser, which his grace rode on, was trapped in a marvellous vesture of a new-devised fashion, the trapper was of fine gold in bullion, curiously wrought, pounced and set with antique work of Romaine figures."

By the side of the King is Wolsey, in violet-coloured velvet, riding a mule, and attended by pages who carry his cardinal's hat, &c. In front of the King is the Marquis of Dorset with the sword of state; while behind come many other officers of state, among whom can be identified:—Charles Brandon, Duke of Suffolk, wearing the Garter, the Earl of Essex, and Fisher, Bishop of Rochester, &c. These are followed by regiments of pikemen. The advanced part of the procession is composed of the King's bill-men and various officers on horseback; and Wolsey chaplains, &c., who are all passing into the castle.

Right-hand side of the Picture.

In the middle background is seen the plain of Ardres, studded with 2,800 tents amidst which is Henry VIII.'s, all of cloth of gold, with two flags. Beyond that of Francis I.. "Amidst golden balls, and quaint defices glittering in the sun, rose a gilt figure of St. Michael, conspicuous for his blue mantle, powdered with golden fleurs-de-lys, and crowning a regal pavilion of vast dimensions, supported by a single mast. Inside, the roof of the pavilion represented the Canopy of Heaven, ornamented with stars and figures of the zodiac." Here the first interview of the two chivalric monarchs took place, and we see them inside it

342 The Field of the Cloth of Gold—continued.

this picture, affectionately embracing one another, whilst, without, their two horses are being led away, and their retinues are grouped around.

The scene is thus described by the old chronicler :—"Then blew the trumpets, sackbuts, clarions, and all other minstrelsy on both sides, and the King descended down towards the bottom of the valley of Ardres, in sight of the nations, and on horseback met and embraced the two Kings each other; then the two Kings alighted, and after embraced with benign and courteous manner each other, with sweet and goodly words of greeting; and after few words, these two noble Kings went together into the tent of cloth of gold that there was set on the ground for such purpose, thus arm-in-arm went the French King Francis the First of France, and Henry the Eighth King of England and France, together passing with communication."

More in the foreground is the famous palace, which was an exact square of 328 feet, but of which, being seen in a foreshortened position, we can form but a very inadequate idea from this picture. "On the castle green," says Mr. Brewer, "within the limits of a few weeks, and in the face of great difficulties, the English artist of that day contrived a summer palace, more like a vision of romance, the creation of some fairy dream, than the dull every-day reality of clay-born brick and mortar. No 'palace of art' in these beclouded climates of the West ever so truly deserved its name; the imagination of the age prepared to realize these visions of enchanted bowers and ancient pageantry on which it had fed so long in the fictions and romances of the Middle Ages."

Outside the palace gate on the green sward stand the two gold fountains; one "intrailed with anticke works, the old god of wine called Bacchus birlung the wine, which by the conduits in the erthe ran to all people plenteously with red, white, and claret wine, over whose head was written in letters of Romayn in gold : *'Faicte bonne chere qui voudra.'*" The French chronicler adds that there were large silver cups for any one to drink, "qui estoit chose singulière," and that the English and French toasted each other, "et disoient ces parolles : *Bons amys, Francoys et Angloys*, en les repetant plusieurs foys en beuvant lung a laultre de bon courage." We see some of the results of this good cheer depicted in this picture to the right; while more to the left is "a pillar, which was of ancient Romayne work, borne with four lions of gold . . . and on the summit of the said pillar stood an image of the blynde God, Cupid, with his bowe and arrowes of love, by hys seeming, to stryke the yonge people to love."

In other parts are shown other incidents of the meeting; thus, to the right are shown the lists, half-way between Guisnes and Ardres, with the galleries of the kings and queens, and the great *perron* or tree of nobility, the trunk made of cloth of gold, and the leaves of silver and Venetian gold, on which the shields of all the combatants were suspended.

Lower down are the kitchens, where no less than 200 cooks were employed, while more towards the foreground is a tent with people dining in it. In the upper left corner is a dragon, probably meant for the artificial salamander which we are told by the French chronicler suddenly appeared in the sky, while the cardinal, attended by bishops as deacons, was singing the grand high mass, "*De Trinitate.*" Beyond is the old town of Ardres, where 10,000 persons had collected in its ruined houses to be present at the great festivities; and around is the camp of Francis's followers.

342 The Field of the Cloth of Gold—continued.

But to attempt only to indicate the multiplicity of detail in this curious picture would take pages; so I must content myself with referring those interested in historical antiquities to Mr. Brewer's introduction to vol. iii. of the *State Papers* (Henry VIII.), where he gives an admirable description of the whole scene; to *Archæologia*, iii., pp. 185-230, where this picture is minutely described; and to Hall's *Chronicle*, and the accounts of the English and French eye-witnesses, printed among the State Papers, from all of which the reader will see how faithfully the famous meeting is represented here.

343 Portrait of Isabella Clara Eugenia, Infanta of Spain, and Archduchess of Austria (525) . F. POURBUS THE YOUNGER?

Full-length, in a magnificent white silk dress, elaborately embroidered with gold and colours. In her left hand she holds a lace handkerchief; the tips of the fingers of her right hand touch the head of a child, or a dwarf. She wears a large circular lace ruff, and hand ruffles. Her headdress is red, decked with pearls, and rises into a sort of peak, where it is tied with a bow. The dwarf is in black, with a lofty headdress and a lace ruff. There is a red chair to the right, and a dark yellow curtain above.

She was the daughter of Philip II. of Spain, by his wife Elizabeth of Valois, and was born in 1566. Her father, who was devotedly fond of her (describing her on his deathbed as "le mirior et la lumière de ses yeux"), endeavoured to bring about a marriage between her and the Dauphin. During the long negotiations for that alliance, which was very unpopular in France, especially with the Huguenots, she was the subject of much satire both on account of her age, though only about thirty, and her swarthy complexion. Beneath the caricature portrait of her in the famous "Satire Ménippée," some verses were written, beginning:—

"Pourtant si je suis brunette
Amy n'en prenez émoi."

The match never came off; and she was married instead to her cousin the Cardinal Archduke Albert of Austria, Governor of the Low Countries, which were Isabella's dower. Being filled with the family hatred of liberty, she at once entered with zest into the persecution and oppression of her new subjects. She was present in person at the famous siege of Ostend in 1601, and was so vexed at its gallant resistance, that she swore never to change her linen till the town was reduced. It is not stated at what precise period this vow was made, but as the siege lasted three years, three months, and three days, it is not surprising that her underclothing eventually attained that sort of tawny hue that has ever since been known as "couleur Isabelle." After the death of her husband in 1621, she was deprived of the sovereignty of the Netherlands by Philip IV., when she retired to a convent, and died in 1633.

This portrait must have been painted about the time of the French negotiations; and it must be confessed that the absence of beauty from her countenance, which both in feature and expression strongly resembles her father's, and her dark complexion somewhat justify the sarcasms referred to above. "Her face," it has been observed, "appears to better advantage when invested with the dignity of matronly years" on the canvas of Vandyck and Rubens.

It was formerly unnamed, though at one time absurdly called Catherine of

Aragon; its present name, first suggested by Mrs. Jameson, and confirmed by Dr. Waagen, is undoubtedly correct, as numerous old prints of her, especially with the headdress and ruff she wears here, prove. At Brussels there is a replica of this, with the difference that her right hand is on a chair. The official catalogue does not give the name of the painter, and this one also was formerly unnamed. But it is now ascribed, on the authority of Dr. Waagen, to F. Pourbus the younger.

It belonged, with a companion portrait of the Archduke, to James I., as we learn from the Duke of Saxe-Weimar's diary in 1613; and it is probably the picture mentioned in a letter of Lady Arabella Stuart's, dated about 1606:—"Count Arimberg was here within these few days, and presented to the Queene the Arch-Duke and the Infanta's pictures, most excellently drawn." Being afterwards placed in this palace, it is not in Charles I.'s catalogue; but we find that it was valued by the Commonwealth at £20, but not sold. (See *Inventory*, folio 1235.)

344 Eleonora, widow of Francis I., in her weeds (916) . . . unnamed.

Three-quarters length, facing in front, but turned slightly towards the left. She is represented in the dress of "La Reine Blanche," worn by the widows of French kings, with a small white cap projecting over her forehead. In front, hanging from her chin, is a sort of white apron. Her hands are in front of her, half enveloped in large loose sleeves, and apparently holding up her gown. On wood, 3 ft. 8 in. high, by 3 ft. 1 in. wide.

This picture has been called "A Lady unknown," for upwards of 200 years. But Mr. Scharf has suggested that it is a portrait of Eleanor, wife of Francis I. and sister of the Emperor Charles V., and that it is identical with the picture in Charles I.'s catalogue, wrongly described there as:—"The widow of King Christian II. of Denmark. She was sister to the Emperor Charles V. In a widow's habit, in a black and part gilded frame, as big as the life, half a figure." (Page 109 of the printed catalogue, corrected by the original manuscript.) That it cannot be the wife of Christian II. is certain, as she never was a widow, her husband surviving her thirty-four years. "This remarkable picture is confirmed by a medal of Leonora in her widow's habit, engraved by Heræus, pl. xxv., No. 10." (*Archæologia*, xlii.); and, we may add, by an old engraving inscribed with the monogram F.H., that of Frederick van Hulsen, a German artist established in France at the end of the 16th century. (See Niel, *ubi supra*.)

In addition to this, we notice here the same coloured eyes and hair which are found in two other portraits of her in this collection, and particularly that thickness of lip and prominence of chin which are such distinctive marks in the physiognomy of all members of the House of Austria. Apropos of this, Brantôme relates that Queen Eleanor in passing by Dijon visited the tombs of her ancestors the Dukes of Burgundy, and was anxious to have them opened:—"Elle y en vit aucuns si bien conservés et entiers, quelle y reconnut plusieurs formes, et entre autres la bouche de leur visage. Sur quoi elle s'écria soudain: 'Ah! je pensois que nous tinssions nos bouches de ceux d'Autriche; mais, à ce que je vois, nous lestenons de Marie de Bourgogne nostre ayeule, et austres ducs de Bourgogne nos ayeuls. Si je vois jamais l'empereur mon frere, je le lui dirai, encore le lui manderai-je.'"

As Francis I. died in 1547, this portrait must have been painted not long after that date, and at any rate before 1558, the year of her own death. She spent that interval with her brother Charles V., being present at his solemn abdication, and then accompanying him to Spain to try and enliven the dreariness of his convent seclusion. There is nothing to show where or by whom it was painted.

345 Thomas Howard, Earl of Surrey (314) STRETES?

Full-length, turned to the front, face inclined to the right; his right hand on his hip, his left on the hilt of his sword. His dress is entirely red, except his white shirt, which is seen at the breast and sleeves, and is embroidered with black moresque; his cap is also red, and has a jewel and a white feather; his red shoes are ornamented with studs of gold. The scabbard of his sword is likewise red, and worked with gold thread; his dagger, which is on his right side, is richly chased, and from it hangs a large tassel; round his neck is a gold chain; his face is close shaven. He stands on an eminence, the background being a low-lying landscape and a sky. On wood, 6 ft. 3 in. high, by 3 ft. 6 in. wide.

Waagen thought "this too weak in the drawing and too poor in the landscape for Holbein," and his judgment is generally acquiesced in by the critics. It is, nevertheless, a very fine portrait, perhaps the work of Guillim Stretes, from whom we find that Edward VI. in 1551, bought "a picture of the late Earl of Surrey attainted, which by the Council's commandment had been fetched from the said Guillim's house." It is curious, however, that we cannot trace this picture with any certainty in the old catalogues, at any rate not under Surrey's name.

Surrey, who was the eldest son of Thomas, third Duke of Norfolk, by his second wife, Elizabeth, daughter of Edward Stafford, Duke of Buckingham, is supposed, according to the best modern authorities, to have been born about 1516. He was brought up at Windsor with Henry FitzRoy, Duke of Richmond, natural son of Henry VIII., who afterwards became Surrey's brother-in-law. Every one has heard how in his youth he is supposed to have overrun most of the countries of Europe, maintaining in tilt and tournament, against all gainsayers, the superiority of the charms of his "fair Geraldine;" though most people now know that the whole thing is a romance, and that if the very existence even of the lady is not doubtful, at any rate she who can lay best claim to the title, Lady Geraldine Fitzgerald, was but ten years old when the famous sonnet was written, and younger still when the poet was married. (See especially Professor Morley's works.) However this may be, Surrey tells us of the lady, whoever she was, that:—

"Hampton me taught to wish her first for mine."

Surrey when a young man had other occupations, besides writing love sonnets; one of these was shooting with his cross-bow, in the dead of night, at the windows of the citizens of London. When brought up before the Lord Mayor on this charge, and also for eating meat in Lent, he excused himself by saying he had done so, in hopes that the citizens, thinking them supernatural visitations, might amend their corrupt and licentious manners. His marriage took place in 1535, his wife being Lady Frances Vere, daughter of John, Earl of Oxford. Surrey was made a Knight of the Garter in 1542, and in the following year received, with his father and Cranmer, the French Ambassador in the Great Hall in this Palace.

In 1548 he was executed, by order of Henry VIII., on the charge of quartering the Royal arms of England with his own.

346 Anne of Denmark, Queen of James I. (780) . . VANSOMER.

This is "The late Queenes picture by Paule Vanzomer," entered in the list of portraits belonging to James I., and compiled for him about 1623. In Charles I.'s catalogue, page 88, it is called:—"The picture of Queen Anne in her hunting habit, with a horse and a Black-moor, and some five little dogs, in a landskip, where

the house of Oatlands is painted. Done at length." On canvas, 8 ft. 7 in. high, by 6 ft. 11 in. wide.

(See No. 273 for a description of the costume and other particulars.)

She holds two of the dogs in a leash, and one of them is jumping up to her. Round their necks are little ornamental collars on which are embroidered in gold the Queen's initials :—"A.R." On her right is a negro groom in red, with rosettes in his shoes, holding a fat sorrel hunter with a long cream-coloured mane. The side-saddle is of crimson velvet with high pummels ; the housings red, edged with gold. The red-brick buildings in the background to the right are, as Charles I.'s catalogue proves, the house at Oatlands, not Theobalds, as is usually said, and certainly not Hampton Court, as Miss Strickland endeavours to prove. In the left-hand corner Vansomer has imitated a slip of paper stuck on with two red wafers or wax, with this inscription :—

*Añna D. G. Magna Britannia
Franciæ et Hiberniæ Regina
Aetatis suæ 43 Anno.
Dñi. 1617.*

At the top of the picture is a scroll inscribed :—"LA MIA GRANDEZZA DAL ECCELSELO," and in the lower left-hand corner on a stone is the signature, "P. Vansomer. A° 1617."

The Queen's love of sport, after her own way, was almost as great as her delight in masques. She used to go out with a cross-bow and shoot at the deer from a stand ; though her only recorded exploit is killing the King's favourite dog. Ben Jonson flatteringly called her "The Huntress Queen."

This portrait must have been painted in the autumn of 1617, when she made a long stay at Oatlands for her health, which was then beginning to decline. In the autumn of 1618, having become much worse, she moved to Hampton Court ; and the King used to come down three times a week to see her. But she grew rapidly weaker, and on the night of the 2nd of March, 1619, as the old clock struck four, she passed away. Ever since then, it is said, the clock always stops whenever a death occurs in the palace ; and those curious in such coincidences being able to cite several undoubted cases of its occurrence within the last few years, the superstition has somewhat revived.

347 Sea-piece, a Shipwreck with moonlight (697) . . . PARCELLES ?

The moonlight gleams through the clouds to the left, and lights fitfully the crests of the waves and a two-masted ship and others. To the right is the shore with buildings. The sea is strewn with broken spars and pieces of wreck. On wood, 1 ft. 4 in. high, by 4 ft. 6 in. long.

On the back of this panel is branded Charles I.'s cypher, C.R. crowned ; also the cypher of his brother, Henry, Prince of Wales, an H. crowned, and a slip of paper inscribed "*Left by Prince Henry.*" This picture cannot therefore be by Parcelles, to whom it is attributed, for Parcelles was only fourteen years old when Prince Henry died. Perhaps it is by old Vroome, his master. (See No. 876.)

348 William "the Silent," Prince of Orange (923) . . . MIREVELT ?

Half-length, turned to the right, in a black coat trimmed in front with broad brown fur, and laced with gold braid. His doublet is unbuttoned in front, and shows a pink

vest. His hands are in his pockets in front, and he wears a small circular black cap. Above is the following comparatively modern inscription :—

"William of Nassau, Prince of Orange the great assertor of y^e Belgick LiBertys, slain in the year 1584. And Great-Grandfather to William Henry the Glorious Instrument in Delivering England, Scotland and Ireland from Popery and Arbitrary power."

This picture, which was formerly unnamed, is now attributed to Mirevelt; and prints from it, or a similar portrait, by Tangé and Houbraken bear the lettering *"Mirevelt pinxit."* But according to all authorities this painter was born in 1568, so that he was only sixteen when William of Nassau was assassinated. It seems therefore impossible that he should have painted his portrait; particularly as the accuracy of the date of his birth is confirmed by the facts that he did not rise into notice till about 1620 and that he died in 1641. Nevertheless, a similar portrait at Amsterdam is attributed to him. There is also, however, a print by Tangé after a portrait rather like this, painted by Van de Venne.

"In person," says Motley, "Orange was above the middle height, perfectly well made, and sinewy, but rather spare than stout. His eyes, hair, beard, and complexion were brown. His head was small, symmetrically shaped, combining the alertness and compactness of the soldier with the capacious brow furrowed prematurely with the horizontal lines of thought, denoting the statesman and the sage."

349 Queen Elizabeth in a fanciful dress (299). . . ZUCCHERO?

Full-length, facing in front. She wears a long loose dress of thin white material, embroidered all over with flowers and birds, and edged with lace, a high conical headdress, and shoes of blue and white, embroidered with gold, and trimmed with blue braid. She is standing in a forest; on her right is a stag with a garland of flowers round its neck, on which the queen's right hand is placed. On wood, 7 ft. high, by 4 ft. 6 in. wide. On a tree by her are inscribed the following mottoes or verses :—" *In iusti iusta querela* ;" beneath that :—" *Mea sic mihi*," and still lower :—" *Dolor est medecina ed tori (? dolori)*." At the bottom of the picture on the other side is a scroll, or rather tablet, on which are the following verses :—

*The restless swallow fits my restless minde,
In still revivinge, still renewinge wronges ;
Her just complaintes of cruelty unkinde
Are all the musique that my life prolonges.*

*With pensive thoughtes my weepinge stagg I crowne,
Whose melancholy tears my cares expresse ;
Her teares in sylence, and my sighes unknowne,
Are all the physicke that my harmes redresse.*

*My onely hope was in this goodly tree,
Which I did plant in love, bringe up in care ;
But all in vaine, for now to late I see,
The shales be mine, the kernels others are.*

*My musique may be plaintes, my physique teares,
If this be all the fruite my love-tree beares.*

This curious picture, with its fantastical design, enigmatical mottoes, and quaint verses, doubtless had some allegorical meaning which we are now unable to inter-

pret. The romantic turn in Elizabeth's character, which so strangely co-existed with the greatest practical wisdom, made her particularly fond of mystical portraits of this sort ; a taste which was fostered by the spirit of the age in which she lived—the age of *Euphues* and the *Faerie Queene*.

She is here represented as a comparatively young woman ; and if it was painted by Zuccherò, as has generally been supposed, it probably dates from 1575, the year after his arrival in England, when the queen was forty-two. A sketch for a portrait of her in similar taste to this, with emblematic devices, signed and dated 1575, is still extant. (See Charles Rogers' *Imitations of Original Drawings*, i. ; and see note to No. 615.) It has been suggested, however, that the portrait before us is more probably by Lucas de Heere, who certainly painted numerous allegorical portraits (see No. 635), and whose earlier arrival in England accords more with the juvenile appearance of the "Virgin Queen." It is a question very difficult to determine, especially as none of the old catalogues throw any light on the subject.

Elizabeth's vanity is so well known that no one will be surprised to learn that in 1563 she issued a proclamation, reciting that as "hitherto none hath sufficiently expressed the natural representation of her Majesty's person, favour, and grace, but for the most part also erred therein," therefore no one should take her portrait except "a special cunninge paynter." "Cunning," in the modern sense of the word, the painters certainly were ; for they always represented her in front, and not in profile, which would have shown her hooked nose. (See Rogers, *ubi supra*.)

The strange Persian-looking costume she wears here, exemplifies her extraordinary love of variety in dress. She told Sir James Melville that she had "clothes of every sort ; which," he adds, "every day so long as I was at court, she changed. One day she had the English weed, another the French, and another the Italian, and so forth." At her death, according to Hume, no less than 3,000 robes of all sorts were found in her wardrobe ! (See *Archæologia* ; Nichols' *Progresses*, iii., 500 ; *Antiquarian Repertory*.)

Her general appearance in this picture calls to mind Sir Richard Baker's account of her :—"She was of stature indifferent tall, slender and straight ; fair of complexion ; her hair inclining to pale yellow, her forehead large and fair ; her eyes lively and sweet, but short-sighted ; her nose somewhat rising in the midst ; the whole compass of her countenance somewhat long, yet of admirable beauty."—(*Chronicle*, p. 420.)

The verses on the scroll have been attributed, absurdly enough, to Spenser. They are probably, as Walpole suggested, by the queen herself, who, like everyone in those days, dabbled in poetry ; and besides, they resemble in style her authenticated compositions. (See *Royal and Noble Authors*.)

350 Elizabeth of Denmark, Duchess of Brunswick (527) . . MYTENS.

Full-length, in a black dress, with a lace collar open at the throat. In her right hand she has her gloves, while the forefinger of her left touches a table on which is a marmozet, the same as in the companion portrait of her husband, No. 335 in this room. This is, no doubt, No. 10 of James II.'s catalogue :—"Duchess of Brunswick with a monkey by her."

She was the eldest sister of Anne of Denmark, queen of James I., whom she herself was originally to have married ; but her father, Frederick II., though at first willing to bestow "quhilk of his twa doghters suld be most comelie, and the best for his princelie contentment," took offence at James being, as he thought, "over slack in his wooing," and married her instead to the Duke of Brunswick.



Public Dining Room.

GEORGE II., the last of our sovereigns who lived at Hampton Court, used occasionally to dine in public in this room, whence it received its present name, though in the previous reigns it was called "The Music Room." "After dinner the King always took off his clothes, and reposed himself for an hour in bed, of an afternoon. In order to accommodate himself to this habit, Mr. Pitt, when, as Secretary of State, he was sometimes necessitated to transact business with the King during the time he lay down, always knelt on a cushion by the bedside." His bed is still preserved in this Palace in The Private Dining Room.

The decoration of the room—the white marble doorways, the plain painted panelling with distempered walls above, the classic cornice, and the large and heavy chimney-piece of massive white marble with King George's arms in the pediment—dates from about 1740. The two looking-glasses between the windows belong to an earlier period. This room is 51 feet long, 31 feet wide, and 30 feet high.



351 Portraits of two Gentlemen (834 and 909) . . . WILLIAM DOBSON.

Three-quarters length, life-size. The one on the right is in white satin, with a light green cape, his right hand on his collar, his left on his thigh; the one on the left is in green, with yellow drapery held up by his right hand, his left hand is on the hilt of his sword. They are so alike they must be brothers. A similar picture is said to be at Cobham Hall.

352 Portrait of Dr. Fischer, the Musician (747) . GAINSBOROUGH.

Full-length, standing, resting on his right leg, with his left crossed over it, and leaning on a pianoforte. He is turned to the right, his face seen almost in a complete profile, his eyes upturned as if seeking inspiration. His right arm rests on the top of the piano, and in his hand, which is on a manuscript, he has a pen; his left arm also rests on the piano, his left hand being just seen under his right arm. He is dressed in a suit of crimson velvet, with knee breeches, white stockings, shoes and buckles, and a small wig. In front of him are an open music-book and an oboe; behind him, an armchair, on which is a violin. On the piano is the maker's name on a tablet :—" *Mertin Londini fecit.*" On canvas, 7 ft. 7 in. high, by 5 ft. wide.

This admirable portrait was probably painted during Gainsborough's residence at Bath, about the years 1767-8, at which time Fischer the hautboy-player was on terms of close friendship with him, and a frequent visitor at his house. On one occasion at this period, the musician, who was fond of displaying his horsemanship, was thrown while riding across Salisbury Plain, by coming into collision with a heavily-laden waggon. In reply to his account of the accident, Gainsborough sent him a caricature sketch of it, with the lines underneath :—

"A runaway horse, you here may see
A warning sent, my friend, to thee :
Better it is to shun the wheel
Than ride a blood to look genteel."

Their friendship, however, was afterwards somewhat chilled by Fischer's becoming privately engaged to be married to his daughter, and particularly when the union did not turn out a happy one, and they were separated soon after.

Fischer had a very proper professional pride. One night he consented somewhat reluctantly to come to a supper after the opera, but only on being strenuously assured that he was asked not professionally, but for the gratification of his society. Scarcely, however, had he been five minutes in the house when his host asked him :—"I hope, Mr. Fischer, you have brought your hautboy in your pocket." "No, my Lord," said Fischer, "my hautboy never sups," and he turned on his heel and left the house, and nothing could ever induce him to enter it again.

This picture is particularly interesting as being very characteristic of Gainsborough's tastes, of whom it was said, "there were times when music seemed to be his employment, and painting his diversion." As for musical instruments, he had a perfect passion for them, and many stories are told of the curious efforts he made to secure any fine ones he saw. And here on the canvas before us, "with what gusto does the hautboy appear to be painted, with what care the violin! Fischer's drapery is slight and sketchy, but the cremona is refulgent in its polish!" And no less excellent are the refinement of the features, the thoughtfulness in the eye, the expression even in the smile, and "how happily has the painter caught the mind, the music breathing in his face!" Altogether it is one of his most masterly portraits. (Fulcher's *Life of Gainsborough*.) It is said to have been presented to George IV. by Mrs. Fischer.

353 Portrait of Colonel St. Leger (733) GAINSBOROUGH.

Full-length, standing, resting on his left leg, his right crossed in front of it, and leaning his right elbow on a broken stump of a tree. His face is seen in nearly a full profile to the right. In his left hand, which is by his side, he holds his cocked

hat ; in his right are the reins of his horse, which is behind him. He is dressed in uniform—a red coat, white breeches, jack boots, a black stock, &c. His hair is powdered and tied behind. Trees and sky form the background. On canvas, 7 ft. 7 in. high, by 5 ft. wide.

This picture, which is one of Gainsborough's masterpieces, was exhibited with the portrait of the Prince of Wales, George IV., whose intimate friend Jack St. Leger was, at the Royal Academy in 1782. A critic of the time, who put forth his comments on the exhibition in the form of an *Ode to the Academicians*, thus refers to it :—

“As for poor St. Leger and Prince,
Had I their places I should wince
Thus to be gibbeted for weeks on high
Just like your felons after death
On Bagshot, or on Hounslow Heath,
That force from travellers the pitying sigh.”

It was engraved in mezzotint by G. Dupont in 1783, and more recently, it is said, by Graves.

354 George III. Reviewing the Tenth (168) . SIR W. BEECHEY.

The King is in front on a white horse, whose head is turned to the left. He is in full regimentals, with a cocked hat. Just behind him is the Prince of Wales, in the uniform of the 10th, holding up his sword and giving the word of command. To the left of the King is the Duke of York, with Generals Goldsworthy and Sir David Dundas ; Sir William Fawcett is standing in front of them. The King is turning round to speak to them, and points with his right hand to the cavalry charge in the left distance. On canvas, 13 ft. 8 in. high, by 16½ ft. wide.

The 10th Light Dragoons (now the 10th Hussars) were frequently reviewed by George III. in company with the Prince of Wales, who entered the army as brevet-colonel, Nov. 19th, 1782, and after whom the regiment was called “The Prince of Wales’s Own,” on Michaelmas Day, 1783. In 1793 he was appointed colonel-commandant of the corps, and succeeded as colonel on July 18th, 1796. The review commemorated here took place not long after that date, for the picture is mentioned in a biographical sketch of Sir William Beechey in *The London Monthly Mirror* for July, 1798, where we are told that the King rewarded him for it with the honour of knighthood. The names of the officers were derived from an account of a review which took place in 1799, and which this picture was formerly supposed to represent ; it is therefore doubtful whether they are quite correct. (See *Notes and Queries*.)

This picture is regarded as Beechey’s masterpiece, and was very much admired at the time. But “although a clever and showy group of portraits, it has little of real nature, and is full of the painter’s artifices. Thus the King’s white horse forms the principal light, and comes off the Prince of Wales’ dark horse, and so on ; the light and shadow of all the heads being the light and shadow of the studio, and not of the field.”—(Redgrave’s *Century of Painters*.) The King had several copies taken of it ; in one, which he gave to Lord Sidmouth, the figure of the Prince was omitted by the King’s own desire, a curious proof of his dislike of his son. When the Prince became King he hinted that it should be restored, but this was evaded. Benjamin Smith engraved the portrait of George III. from this picture.

- 355 Portrait of Francis, 5th Duke of Bedford (961) . . . J. HOPPNER.

Full-length, turned to the left, looking to the front. He is dressed in a peer's full robes. His left hand is on his hip, his right holds a scroll of paper. He is bareheaded, face close-shaven, and his hair short. Behind him is a red curtain, and in the distance on the left a statue of Hercules. On canvas, 8 ft. 3 in. high, by 5 ft. 2 in. wide.

Behind is written :—"Received, 7th April, 1810, from Mrs. Hoppner." The duke, who was born in 1765, died on March 2nd, 1802.

- 356 George IV. when Prince of Wales (736) . *after Hoppner*, by W. OWEN.

In an old inventory is the following entry relating to it :—"Received 22 Jan. 1823, from Mr. Owen, an unfinished portrait of H. M. George IV. when young as Prince of Wales, robed ; after a picture painted by Mr. Hoppner in H. M.'s possession. This portrait is not finished, Mr. Owen not being in sufficient health to allow him to finish it." The original is at St. James's Palace.

Owen was appointed, in 1810, "principal portrait-painter to the Prince of Wales," but this was about the only commission George IV. ever gave him. He died in February, 1825.

- 357 Portrait of Sir Robert Walpole (620) *unnamed*.
(*Withdrawn*.)

- 358 Francis Hastings, Earl of Moira (950) HOPPNER.

Full-length, figure slightly to the right, but the face turned round to the left. Dressed in uniform, with the Ribbon and Star of the Garter. His right hand holds a scroll of paper by his side ; his left rests on a document on a table. Background, a green curtain, and sky on the right. On canvas, 7 ft. 10 in. high, by 4 ft. 10 in. wide.

Behind is painted "R.A. 1794," the year of Hoppner's election, and "The Star and Garter added 1812," in June of which year Lord Moira, after failing to form a ministry, accepted the Garter, "but," says Lord Spencer in a letter to Lord Buckingham, "whether as a calm to his honour or his understanding, it is not for me to say." This picture was received from Hoppner's widow, in June, 1810, a few months after his death.

- 359 Mrs. Jordan, the Actress, as the Comic Muse (960) . . . HOPPNER.

The Comic Muse is fleeing from a Satyr, and is seeking protection of a female figure, supposed to represent Innocence, who holds her with her left arm, and warns off the Satyr with her right hand. The Muse is clad in white, spangled with stars, and holds a mask in her left hand. On canvas, 7 ft. 10 in. high, by 4 ft. 10 in. wide.

This picture was painted early in Hoppner's career, probably about 1782. It does him but little credit, the action being as disagreeable as the design and colouring. He afterwards (in 1791) painted the same actress in the character of Hippolyta.

Dorothea Bland, who took the name of Mrs. Jordan, was born at Waterford in 1762, and first appeared on the stage in Dublin. Afterwards, she came out at Drury Lane in the "Country Girl," and at once became one of the most popular actresses of the day. Among many other characters her "Lady Teazle" was particularly admired. At one time she was a mistress of the Duke of Clarence.

She was still acting in 1806, but she died in Paris in July, 1816, in misery and destitution, having left England for the purpose of avoiding her creditors, her debts having been incurred by giving bills to relieve her relations.

360 The Shah Zumeen, King of Oude, receiving Tribute (951) . . . HOME.

He is seated, cross-legged, on a throne, raised above six steps; he is dressed in blue with an ermine cloak, and a tall crown. In front is a vassal bowing, and the bags of money are on the throne. Native attendants stand by. On canvas, 8 ft. high, by 5 ft. 2 in. wide. Behind is written :—" Presented by Sir Everard Home, Bart., 7th March, 1828."

Robert Home, the brother of Sir Everard, was a portrait and subject painter, who went to India about the year 1790. He first settled at Lucknow, and was appointed painter to the King of Oude. From him and other royal sitters he received very large sums of money.

361 The Family of Frederick, Prince of Wales (609) . . . KNAPTON.

The Princess of Wales is in the centre, seated, dressed in white satin, holding on her lap the infant Princess Matilda, her posthumous daughter, who was born on July 11th, 1751, and who afterwards became Queen of Denmark. (See No. 34.) Behind her, to the left, standing and dressed in blue brocade, is the Princess Augusta, her eldest daughter, who afterwards became Duchess of Brunswick. (For her portrait by A. Kauffmann, see No. 502.) On the upper step of the throne, to the left, is seated Prince George William Frederic (George III.), who had been created Prince of Wales and a Knight of the Garter on April 25th, 1751, in lavender colour and silver, wearing the Garter and blue ribbon, in the act of explaining to his brother Prince Edward-Augustus, Duke of York, who is dressed in scarlet and gold, a plan of the fortifications of Portsmouth, which is spread out on their knees. Also seated on the steps of the throne are Prince William Henry, Duke of Gloucester, and Prince Henry Frederick, Duke of Cumberland, who is rigging a small model of a yacht, to which his brother is hoisting a miniature royal standard. Prince Frederick, an infant, in a scarlet frock, is playing with a dog.

To the right is Princess Elizabeth (who died in 1759) playing a guitar, and near her is Princess Louisa listening. In the background is a full-length portrait of Frederick, Prince of Wales, who died on March 28th, 1751. In front are several articles, among which is a plan of Kew Palace. Signed in the lower left-hand corner :—" *Knapton, fecit 1751.*"

After the death of her husband, the Princess of Wales was appointed guardian of her children, and brought them up with great care; perhaps, indeed, with too much care, as she would not allow them to associate with other children of their own age, for "they were so ill-educated and so vicious, that they frightened her; and she was sure their bad example would contaminate her children." "To tell you the honest truth," wrote the King of Hanover in 1845, "it was a very unfortunate thing for my father, that he was kept, as it were, aloof not only from his brothers, but almost from all young men of his own age."

George Knapton was a pupil of Richardson's; this is his best or at any rate most pretentious work.

362 Nabob Walajah of Arcot (155) G. WILLISON.

Full-length, standing, facing in front. His left hand grasps the hilt of his sword, of which the point rests on the ground; his right is in his belt. He is dressed in

long white tunic. He has a jewelled belt round his waist ; strings of jewels round his neck ; a white beard ; and a turban on his head. Background : a column, a balustrade, and landscape. On canvas, 7 ft. 9 in. high, by 4 ft. 9 in. wide.

George Willison was a native of Scotland. He became a portrait-painter, but finding little field in England for his very meagre talent, he went to the East Indies, where he painted the natives, and acquired a fortune of £15,000. He died in 1797. (Redgrave's *Dict. of Artists*.)

363 Portrait of Friedrich von Gentz (236) LAWRENCE.

Bust ; face turned to the right. He wears a brown coat ; and has several orders on his bosom. His face is shaven, but he has ample hair. On canvas, 2 ft. 6 in. high, by 2 ft. wide.

This portrait of the great political writer was painted, it is said, by order of George IV., and no doubt when he was in England in 1815 after the Congress of Vienna, to which he was principal secretary. He had, however, visited this country many years previous to that date, when he was honourably received by Pitt, who showed his appreciation of his services in the cause of the liberties of Europe against the tyranny of Jacobinism and the despotism of Napoleon, by giving him a pension.

Gentz was the first to conceive the idea of the unity of Germany, and in his work entitled *Fragments of a History of Political Equilibrium of Europe*, published in 1805, he gave the original impulse to that grand national movement that found its consummation at Sedan. "Disunited," said he, "we have been trampled upon ; united, we shall rise up again. But in order that the political forms of Germany should be one, there must be a single national will." And then he appeals to all the inhabitants of Germany, to all Germans dispersed over the globe, to lift up their hearts, and direct all their energies, towards this one supreme object. He warns them not to look for immediate success ; but, cries he, with prophetic enthusiasm, "it is impossible but that some hero should at last step forth, some saviour who shall come to give us back our imprescriptible and eternal rights, and replace Germany and the whole of Europe on its old foundations." He died in 1832.

364 Portrait of Richard Brinsley Sheridan (891) unnamed.

Bust ; face turned slightly to the right. He has a blue coat and a yellow waistcoat. His face is close-shaven. On canvas, 2 ft. high, by 1 ft. 8 in. wide.

"Whatever Sheridan has done, or chosen to do, has been *par excellence* always the best of its kind. He has written the best comedy, the best farce, and the best address ("Monologue on Garrick"), and, to crown all, delivered the very best oration (the famous Begum speech) ever conceived or heard in this country."—*Byron*.

365 Portrait of Robert Walker, the Painter (587) . by himself.

To the elbows, turned to the left. In his right hand he holds a drawing. He has long hair and a small moustache. His coat is dark blue. On canvas, 2 ft. 6 in. high, by 2 ft. wide.

Walker was a painter of portraits during the Commonwealth, and is principally known for his very admirable one of Cromwell, and other Roundheads. He was almost the only artist who flourished at that period, and till then appears to have been little regarded. He died just before the Restoration. Although a contemporary of Vandyck's, his style is quite his own.

There is a good print after this picture by Peter Lambart. Walpole and his editors call it "after one at Oxford," but say it is altered.

- 366 A Rabbi (266) *after Rembrandt*, by GAINSBOROUGH.
Bust, to the right. He wears a dark dress, and cap with flaps; his beard is long.
On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

This was in Gainsborough's possession at his death, and was exhibited at Schomberg House, 1789.

- 367 Portrait of Hurd, Bishop of Worcester (889) . . . GAINSBOROUGH.
Bust, turned to the left, facing and looking in front. Dressed in a bishop's canonicals, with a small, but full, curly wig. Painted in an oval. On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide.
Compare No. 371.

- 368 Portrait of John Hely, Lord Hutchinson (872) . . T. PHILLIPS, R.A.
Three-quarters length, seated, turned to the left, and looking downwards. His left leg is crossed over his right, and in his left hand he holds a map of Egypt; his right holds an eyeglass on his breast. He is in his uniform. In front of him on a table are writing materials. On canvas, 4 ft. high, by 3½ ft. wide.

John Hely was born in 1757, and in 1774 went into the army. In the expedition to Egypt in 1801 he was appointed second in command to Sir Ralph Abercrombie on whose death the chief command devolved on Hely, then a major-general. For his admirable conduct of the campaign, in which he drove the French from Egypt, he received the thanks of both Houses, and was raised to the peerage in 1813. In 1823 he succeeded his brother to the earldom of Donoughmore. He died in 1832.

- 369 John Lacy, the Actor, in three Characters (847) M. WRIGHT

Three full-length figures. On the right he is represented as Parson Scruple in the "Cheats," in black, with a black cap, his hands wearing white gloves, and folded in front of him; he looks towards the left. On the left he is in the character of "Sandy," in the "Taming of the Shrew," and is dressed in a tartan cloak. In the centre, more in the foreground, he appears as Monsieur De Vice in the "Country Captain," dressed as a gallant, with a long flaxen wig. On canvas, 7 ft. 4 in. high, by 8 ft. wide.

In the lower left-hand corner is the signature :—"Michael Wright Pinxit 1675" and in the lower right-hand corner, but on an added piece of canvas, and therefore probably not contemporary, is the inscription :—"John Lacy, one of His Majesty's Comedians, representing Parson Scruple in the 'Cheats,' Sandy in the 'Taming of the Shrew,' and Monsieur De Vice in the 'Country Captaine.'" In James II. catalogue, No. 804, is :—"A large piece, being Lacy the Comedian, in three different characters."

Michael Wright was a successful portrait-painter in Charles II.'s reign. On Jan. 18th, 1662, Pepys, after visiting Lacy's studio, went on to Wright's :—"But, Lord, the difference between their two works!" Evelyn, however, speaks of him as "famous painter," and on Oct. 3rd the same year, says :—"Visited Mr. Wright a Scotsman, who had lived long at Rome, and was esteemed a good painter. The pictures of the Judges at Guildhall are of his hand . . . But his best in my opinion is Lacy, the famous Roscius or comedian, whom he painted in three dresses—as a Gallant, a Presbyterian Minister, and a Scotch Highlander in his plaid. It is in his Majesty's dining-room at Windsor."

It will be noticed that there is a discrepancy between the date on the picture and

the entry in Evelyn's *Diary*. Perhaps Evelyn added the note about the picture afterwards, or the date on the canvas may be a forgery; but the costume of the gallant is rather that of 1675 than 1662.

"The Country Captain" was a comedy by the Duke of Newcastle, 1649. "The Cheats" was by Wilson, and was first acted in 1662. "Sawney the Scot," or "The Taming of the Shrew," was Lacy's own play. Of this last one, Pepys writes, under date April 9th, 1667 :—"To the King's house, and there saw 'The Taming of the Shrew,' which hath some very good pieces in it, but generally is but a mean play, and the best part, 'Sawny,' done by Lacy." A few days after this, Lacy got into a scrape with the King, "who was mighty angry at the liberty taken by Lacy's part to abuse him to his face," in a play called "The Change of Crowns," and he was interdicted from acting. The good-natured Merry Monarch, however, soon got over his wrath.

370 A Man's Portrait (32) W. DOBSON.

Bust; to the left, looking in front. He wears a purplish dress, with a large turned-down collar. He has long hair, and a moustache. On canvas, 2 ft. 3 in. high, by 1 ft. 8 in. wide.

371 Richard Hurd, Bishop of Worcester (887). GAINSBOROUGH.

Bust, to the right, looking to the front. His left hand is on his breast, holding his gown. Dressed in canonicals, with a bushy wig. On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

He was the son of a farmer at Congreve, Staffordshire, and was born in 1720. He was appointed preceptor to the Prince of Wales and the Duke of York, and was nominated Bishop of Worcester in 1781; but declined the primacy offered by George III., with whom he was a great favourite. He wrote many moral and religious works, long since relegated to the limbo of insipid mediocrities. Engraved by Holl in 1774?

72 Portrait of Mrs. Elliott (58) JOHN RILEY.

Half-length, seated; turned to the left, but facing in front. She is dressed in black; her right hand rests on the arm of the chair; she holds a handkerchief on her lap in her left.

This was in Queen Anne's catalogue, No. 331 :—"Mrs. Elliott at half-length." It is a good specimen of a portrait-painter who flourished in the time of Charles II. and James II., and whose talents have hardly had justice done them.

Mrs. Elliott was the wife of Mr. Elliott, Gentleman of the Bedchamber to Charles II., and sister to Secretary Craggs.

73 Portrait of Spencer Perceval (890) JOSEPH.

Half-length, turned to the left. In his left hand he holds a paper. He wears a blue coat and a white waistcoat. His face is shaven, his hair grey, and his head bald in front. On canvas, 2½ ft. high, by 2 ft. wide.

Behind is written :—"Received from Mrs. Joseph, 18th June, 1814."

This is a posthumous likeness, taken from a mask after death, but considered by all who knew him to be a faithful resemblance. When Queen Charlotte went to see it, and the curtain which covered it was withdrawn, she was so struck with its truth, that she burst into tears. Many copies with slight variations were executed; one of them is now in the National Portrait Gallery. It is engraved in mezzotint

by Turner. It is a fair specimen of George Francis Joseph, an indifferent artist, who was elected an associate of the Royal Academy after painting this portrait. He died in 1846.

Perceval, who became Prime Minister in October, 1809, was assassinated in the lobby of the House of Commons by Bellingham, on May 11th, 1812. The official documents he holds in his hand remind us that his state papers were not at all to the taste of the Prince Regent, who remarked, "that it was a great misfortune to Mr. Perceval to write in a style which would disgrace a respectable washerwoman."

374 Brownlow North, Bishop of Winchester (888) *after DANCE.*

Bust, nearly a full face, slightly inclined to the right. He is seated in a purple covered chair, in the robes of a Chancellor of the Garter, with the chain of the order on his breast. On canvas, 2 ft. 8 in. high, by 2 ft. 2 in. wide.

He was a half-brother of Lord North, the Prime Minister; was born in 1741; and was successively appointed Bishop of Lichfield and Coventry, Worcester and Winchester, and died in 1820.

375 Mary Granville, Mrs. Delany (944) OPIE.

Bust, turned to the left. She is dressed in a black silk dress, trimmed with lace, and having a hood over her white widow's cap. Round her neck is a locket. On canvas, 2 ft. 6 in. high.

This portrait represents her as a very old woman, and was probably painted not many years before her death, in 1788, at the age of eighty-eight. She was the eldest daughter of Bernard Granville, grandson of Sir Bevil Granville, the Royalist leader, and was born in 1700. She was educated under the care of her uncle, Lord Lansdowne, and married in 1717 Alexander Pendarves. She was intimate with Swift, through whom she became acquainted with her second husband, Dr. Delany. After his death she spent most of her time with her friend, the Duchess of Portland, and when she died, George III., who, with the Queen, became very intimate with the old lady, gave her a pension and a house at Windsor. She occupied her declining years in copying flowers in paper, and executed as many as 980. She died in 1788. Her autobiography was published in 1861; it contains a great many reminiscences of the court and family of George III.

376 Dobson the Painter and his Wife (870) *by himself.*

Half-length, life-size, both seated. He is in a black silk or satin dress, with slashed sleeves; his back is half turned to the spectator, but he looks over his shoulder and shows a three-quarters face, with cavalier-like long dark hair. She is in white silk or satin; her right hand on her lap, and holding some roses, her left on her breast. She wears a necklace. The background is rocks. On canvas, 4 ft. 1 in. by 4 ft. 9 in. wide.

William Dobson was a protégé and the most successful imitator of Vandyck, whom he succeeded in the office of Serjeant-Painter to the King. He accompanied Charles to Oxford, and painted his portrait there, but his fortunes declined with those of his royal patron, and he died in 1646 at the early age of thirty-six. It is said that Dobson adopted the very prudent plan of obliging persons who sat to him to pay half the price down before he began! "Dobson était d'une moyenne taille, il avait un esprit vif, et une conversation amusante qui lui donnoient entrée dans les meilleures compagnies."

The following lines in Elsum's *Epigrams of Painting*, quoted by Walpole, would seem to refer to this picture :—

“Perceiving somebody behind his chair,
He turns about with a becoming air :
His head is raised, and looking o'er his shoulder
So round and strong, you never saw a bolder.
Here you see nature th'roughly understood ;
A portrait not like paint but flesh and blood :
And not to praise Dobson below his merit,
This flesh and blood is quicken'd by a spirit.”

There are one or two replicas of this ; one, I believe, at Oxford. Dobson was married twice.





Prince of Wales' Presence Chamber.

THIS and the two rooms that follow formed part of the apartments allotted to Frederick, Prince of Wales, when he lived here, by his father George II. He also had the use of the floor underneath, and behind this room is a magnificent staircase, with balusters of most beautiful ironwork, still called "The Prince of Wales' Staircase."

It was from this Palace and from these very rooms, that the Prince, on the night of the 31st of July, 1737, secretly conveyed the Princess of Wales to London, just at the hour she was about to become a mother, in spite of her entreaties, so that his father should not be present at the birth, as he had arranged. The quarrel between the father and son, to which this conduct led, is well known.

The decoration of these rooms is plain ; the fireplaces, which are of dark grey and green marble and massive in shape, date from the time of George I. or George II. This room is 26 feet long by 22 feet wide.



377 Count Gondomar, Spanish Ambassador (551) . MYTENS

Full-length in black. From his shoulders hangs a cloak on which is embroidered the badge of some order. The chain and cross of the same hang on his breast. His left hand is on the hilt of his sword. His hat is on a table behind him.

Don Didacus Diego Sarmiento de Acuña, "Spain's ambassador old Æsop Gondomar," as he is called by Ben Jonson, succeeded Velasco at the Court of St. James's in 1613. He was the greatest diplomatist of the age, and rapidly acquired great influence over King James. It was by his cunning advice that Raleigh was forced to disclose the whole plan of the expedition to Guiana, and it was by his persistence that he was afterwards brought to the scaffold.

He first deluded the King with the idea of the Spanish alliance, and also suggested the match between the Infanta and Prince Charles, and planned the famous visit to Spain. There never was, in fact, as has been truly said, "a man with so much art as Gondomar, with so little appearance of it." For political purposes he became all things to all men; and he was as much a man of the world and a wit, as a statesman. "He spoke Latin with King James, drank with the King of Denmark, and assured the Earl of Bristol, when he was ambassador at Madrid, that he was an Englishman in his heart. He was also very gallant with the ladies, to whom he frequently made presents."

Of his "witty pranks and merrie jestes" a great many are recorded by the old writers, who complain of his arrogance, and that these "proper conceits" "set him up so high on his tiptoes." "At the departure of one of his agents into Spain, he facetiously bade him commend him to the sun, for he had seen none here for a long while." Wilson also records that he had "as free access to the King as any courtier of them all (Buckingham excepted), and that the King took delight to talk with him; for he was full of conceits, and would speak Latin falsely on purpose in his merry fits to please the King, telling the King plainly: 'he spake Latin like a pedant, but I speak it like a gentleman.'"

Gondomar was not loved by the populace, especially the London "buys" as he called them, who used to pelt him with stones and call him nicknames. He hated them cordially in return, remarking that in England "the flour (meaning the aristocracy) was very choice and fine, but the brand (the common people) was very coarse." (See Nichol's *Progresses of James I.* and Rye's *England as seen by Foreigners.*)

This portrait must have been painted before 1622, in which year, in the month of May, the Count left England. If it be by Mytens, to whom it is attributed, and in whose style it undoubtedly is, it would show that he was in England a year or so earlier than has been generally supposed. Walpole is wrong in saying he was never formally appointed King's painter till Charles I.'s reign (see Sainsbury's *Original Papers*, p. 355-7). A portrait of Gondomar was exhibited in the National Portrait Gallery in 1866; it was inscribed with the date 1621, and his age, 54. The one here, according to Granger, was inscribed, when he saw it in 1771, with "a wrong name by some modern painter or picture cleaner." He mentions another portrait of Gondomar at Hatfield.

"A piece of Gundamore, done by Blenbergh," which belonged to Charles I., was sold by the Commonwealth for £7. It re-appears in James II.'s catalogue, with the same title, but without the artist's name.

378 The Repentant Thief on the Cross (690) P. DEL VAGA.

379 The Unrepentant Thief on the Cross (691) P. DEL VAGA.

These two pieces were in Charles I.'s catalogue, page 137:—"A piece of the good thief upon the cross, who was crucified with Christ, half so big as the life, in a carved all over gilded frame, bought by the King out of Italy. The fellow piece of

the aforesaid good thief upon the cross, crucified with Christ, being the bad thief, half so big as the life," &c. On the back of each is branded Charles I.'s cypher, CR. and the crown. On wood, 4 ft. high, by 2 ft. 9 in. wide.

Mrs. Jameson, writing in 1842, remarks that these two pictures are attributed to P. del Vaga, but that in the old catalogue no painter's name is given. By the Commonwealth inventory, however, we find that when they were sold on 23rd Oct. 1651 to Captain Stone for £40, they were attributed to Perin del Vaga. (See folio 207.) For a portrait of this master, see No. 821.

330 Nymphs and Satyrs and Cupids (402) NICHOLAS POUSSIN.

A nymph or Venus is reclining in the foreground asleep, her right arm thrown gracefully round her head. A satyr, who is lifting her drapery, and another close by, are being attacked by a cupid with his bow. In the background to the left are a nymph and a man; while on all sides in the air, and on the ground, cupids are sporting, and one is slumbering close to the nymph.

On canvas, 4 ft. 8 in. high, by 5 ft. 7 in. wide.

This belonged to James II., and was entered in his catalogue in these terms:—"No. 766: A Venus sleeping, a satyr, with several Cupids, by Perscene." It is a specimen of this master's earlier style, when his colouring was brighter and more transparent than in his better known works.

381 Head of an old Jewish Rabbi (421) REMBRANDT.

In an oval, seen to the elbow; turned towards the right. A black cloak hangs over his shoulders; on his breast is a large order or badge of wrought silver; and on his head a black velvet skull-cap with tassels and gold ornaments. On wood, 2 ft. 5 in. high, by 2 ft. 1 in. wide.

Some critics have doubted whether this fine picture is really by the master; but when the light is favourable his signature:—"Rembrandt, 1636," which certainly looks genuine, can be seen near his right shoulder, three inches from the tassel of his cap.

382 Portrait of a Jewish Lady (432) REMBRANDT.

Half-length, full-face; her hands in her furred sleeves in front of her. On her head is a small brown cap; in her ears large pearl earrings; on her breast a jewelled broach. On canvas, 2 ft. 7 in. high, by 2 ft. 1 in. wide.

Though some critics disparage this picture, Dr. Waagen considered it genuine, though unusually heavy in tone for the master.

383 Joseph and Mary by Lamplight (92) G. HONTHORST.

They are seen at a table. She is pouring oil from a jug into a lamp, which she holds in such a position that the light falls full on her face, but is shaded from the spectator by the piece of wood which Joseph is cutting; carpenter's tools lie on the table. Figures life-size. On canvas, 3 ft. 3 in. high, by 4 ft. 5 in. wide. Compare No. 393.

This picture and No. 393 are examples of those effects of candlelight in which Honthorst especially excelled, and which, during his stay in Italy, previous to his coming to England, earned him a very considerable reputation. Abroad he is still known as "Gherardo dalle notti;" his excellent portraits, for which he is chiefly valued in England, being scarcely known. (See notes to Nos. 58, 128, 330, and 810, for notices of him as a portrait-painter.)

384 A Skirmish on a Bridge (848) BORGOGNONE.

The bridge is of a single arch, and spans a rapid stream falling over rocks. A company of horsemen are charging over from the left, and meet a body of foot soldiers on the other side. On the left a church is seen in the distance, and on the right is a large tree. On canvas, 1 ft. 7½ in. high, by 2 ft. 7½ in. wide.

This is perhaps the "Battle on a bridge, by Bochart," sold by the Commonwealth, 21st May, 1650, to Mr. Wright, for £12. (*Inventory*, p. 313.)

385 Adam and Eve (580) MABUSE.

Two full-length nude figures, both facing in front. Adam is on the left leaning against a tree; the forefinger of his right hand is held to his lips, his left arm is round Eve's shoulders, his fingers pressing her left arm. Her right hand is placed on his left shoulder, her left arm being by her side, holding a stalk with a leaf and the fruit—resembling an apple—of the forbidden tree. Her right leg is crossed over her left. Adam's hair is short, and curled in thick tight curls over his head; Eve's is long and falls in "tresses unconfined" below her waist and round her right hip. Their faces are turned to each other. On a horizontal branch above them is the serpent, his body coiled round a tree behind Eve, and his head thrust between theirs. In the distance is a landscape with rocks, water, and trees, and in the middle a Gothic fountain with two figures apparently intended for Adam and Eve. On wood, 5 ft. 5 in. high, by 3 ft. 7 in. wide.

This is one of the most interesting pictures in the collection. It originally belonged to Henry VIII., appearing in his catalogue, No. 128, as:—"A table with the picture of Adam and Eve." We next find it noticed in King Charles I.'s catalogue, page 90, among the pictures in "Adam and Eve's Stairs Room," thus: "*Imprimis*, without the door, at the head of the said Adam and Eve stairs, a defaced old picture at length, being Adam and Eve, entire figures, being little less than life, painted upon a board, in an old defaced gilded frame. An old defaced Whitehall piece, painted by Maubugius." Soon afterwards it must have been moved to Hampton Court, for it appears in the inventory of pictures here taken by the commissioners appointed by the Commonwealth, and was valued by them at £50 10s., and sold May 17th, 1650, to Mr. Marriotte, the housekeeper, for that sum. In Charles II.'s time it was again removed to Whitehall, and gave the name to the famous "Adam and Eve" gallery. It is No. 45 of James II.'s catalogue.

It is, says Waagen, "one of Mabuse's latest pictures after his visit to Italy," in which "he appears as a careful but mannered imitator of the Italian School." He was the first of the Flemings whose style was seriously modified by a journey to that country, and "transferred to Flanders the habit, then peculiar to the Italians, of painting nudities." He died in 1532—not 1562, as is usually stated. Probably also the notion hitherto current of his having visited England in Henry VII.'s reign is incorrect; at any rate the grounds on which it was formerly chiefly founded have now been shown to be fallacious. (See note to No. 595.)

According to a manuscript note of Walpole's in Charles I.'s catalogue, a similar picture to this, formerly in the collection of one Papenbrock in Holland, was at the Grange, Hampshire; perhaps it is identical with the original repetition now at Berlin. (See Waagen's *Art Treasures*; Crowe's *Handbook of Flemish, &c., Schools*; Charles I.'s catalogue, MSS. notes in copy in British Museum.)

386 Holy Family with Saints (689) unnamed.

The Blessed Virgin is seated in the middle, facing in front. On her knees is the

Infant Jesus, who is turning His head up to a saint bending over Him, and handing her something (? the ring to St. Catherine). On the left are two male figures, one kneeling, the other behind, his head only being seen. On the right is another man, with a beard; and two boys in front, one of whom catches hold of the Infant Jesus's left arm. On canvas, 3 ft. 9 in. high, by 5 ft. 7 in. wide.

387 Samson and Delilah (952) VANDYCK.

This is a copy or replica of a picture now in the Belvedere at Vienna.

"The artist has chosen the moment when the treacherous signal has been given, and the Philistines are rushing upon Samson, who, waking from his slumber, has hastily arisen from the lap of Delilah, and, stooping with one knee on the ground, is struggling in the hands of his enemies. Delilah, attired in a white vest and red mantle, is still reclining on the couch, at the head of which is an elderly woman." On canvas, 3 ft. 11 in. high, by 6 ft. 6 in. wide, which is smaller than the original.

The original study, a fine drawing in chalks, was sold in 1783 to a Mr. Lempereur. (Smith's *Catalogue Raisonné*; which also see for further particulars as to engravings, &c.) There is a similar picture by Rubens.

388 Portrait of a Knight of the Garter (586) MIREVELT.

Half-length, turned to the right, in armour, with a broad pendent ruff edged with point lace; on his breast hangs the "George" and Ribbon of the Order. His head is bare, his hair brown, his eyes blue, and he wears a small moustache. On wood, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

This portrait is unnamed, but there are certain facts which suggest that it may be Christian, Duke of Brunswick. A comparison with his full-length portrait by Mytens, No. 330, in the Queen's Audience Chamber, will show that there is a decided general likeness in the faces, and, in addition to this, the ruffs, the moustache, the colour of the hair, and the armour, are all similar. It is also to be noticed that the person represented in this picture is turned to the right, like the Duke of Brunswick, so as to show the right shoulder and arm only, the Duke having lost his left in battle.

Besides, we find that Charles I. had "The picture of the Duke of Brunswick, also called the Bishop of Herborstadt, painted to the shoulders, upon a board. Done by Michael Jöhnson Mirevelt." If this supposition be correct, it would have been painted in the beginning of 1625, when he was at the Hague, just after his visit to England, where he had received the Garter from James I. (See No. 330.)

389 Portrait of an Old Man, a Scholar (285) Q. MATSYS?

Half-length, turned to the left. He is entirely in black, with a large black hat or cap. He is holding a large book with clasps between his hands, his left on the side, his right on the top of it. Behind on a shelf are two other books open, with writing seen, but whether in Roman or Greek characters is not clear. On canvas (transferred from wood), 2 ft. 5 in. high, by 1 ft. 11 in. wide.

This is very likely the "Head to the waist, done by old Quintin," in James I.'s list of portraits.

390 Pack of Hounds on the Scent (464) SNYDERS.

Six hounds party- and liver-coloured, with long hair, are ranging over a rocky bank. One in the centre is smelling a stone. To the right is a hare sitting in her form. On canvas, 5 ft. 1 in. high, by 6 ft. 8 in. wide.

Snyders was the great painter of animal life in his time, and his peculiar excellence is the Rubens-like spirit and grandeur he infused into his compositions. Indeed, he frequently worked in combination with the great master, doing the animals and still-life, while Rubens did the figures. One of their joint productions is in this collection, No. 612 (see also No. 704).

391 Destruction of Pharaoh and his Host (70) . . . HANS JORDAENS.

In the foreground on the right is seen Aaron? in a gold robe, with a turban, and four men round him with silver candlesticks, gold jugs and dishes, &c. He is turning round to some one on the extreme right, and pointing to the sea. On the left is a woman seated, with two children clinging in affright to her; behind her another woman with two other children. In the background Pharaoh and his horsemen, with their chariots and banners, are being overwhelmed by the rising waves. Behind, on an eminence, is Moses, waving his rod over the waters, and calling them to their bed; he is accompanied by two women, one with a guitar. On canvas, 7 ft. 2 in. high, by 4 ft. 11 in. wide.

"As the catalogue does not give the Christian name of this rare painter, most of its readers will have supposed that the well-known painter Jacob Jordaens is here intended, with whom, however, Hans had nothing in common. The Berlin Museum possesses almost the same composition, on a small scale, inscribed, 'H Jordaens, 1625.'—(*Waagen*.) If this is correct, the date of his birth given in Pilkington, 1616, must be wrong.

392 Madame la Maréchale de Châtillon (568) unnamed.

Full-length, standing, turned to the left. Her right hand is on the back of a chair, her left by her side. She wears a large black velvet cloak, showing in front a red skirt, embroidered with gold, with full slashed sleeves, across which the cloak is buckled. She has lace hand-ruffles, and an open lace collar-ruff, which lies flat and shows her throat and bust. On canvas, 6 ft. 3½ in. high, by 5 ft. 2 in. wide.

This picture is inscribed in the lower left-hand corner :—"Madame la Maréchale de Chastillon." The costume is of the time of Charles I., and it is doubtless the picture called "M^{me} Shatillion" sold by the Commonwealth, Dec. 19th, 1651. We trace it in James II.'s catalogue, No. 873, under the title :—"A French Lady at length, with her hand upon a chair."

I presume this lady to be Anne de Polignac, daughter of Gabriel, Seigneur de St. Germain, and of Anne de Valzergues, who married on the 13th August, 1615, Gaspard de Coligni, called Maréchal de Châtillon, who was the grandson of the famous Admiral Coligni, and fought in several campaigns, and who died in 1646. (See *Moreri's Dict. Hist.*, iii., 807.) There was another Madame de Châtillon, the wife of the above lady's son, who acquired much notoriety by being Condé's mistress, and by the influence she exerted on the politics of the day; but her husband, who died in 1649, does not appear to have been a marshal, and her age would not accord with the costume in this picture. (See *Martin*, and *Sismondi*.)

393 Singing by Candlelight (249) HONTHORST.

Four half-length, life-size figures, standing round a table; they all hold music sheets in their hands. An oldish man to the right is giving the time with his right hand. Facing him is a girl in a blue square-cut dress, and further to the right a young man in a striped dress. These three are behind the table; a boy, whose

back is turned, shades the light from the spectator. On canvas, 3 ft. 3 in. high, by 5 ft. 7 in. wide.

This picture was formerly at Windsor. Dellaway in his notes to Walpole's *Anecdotes*, says it was Honthorst's presentation picture to Charles I., but gives no authority for his statement. Compare No. 383, and see notes thereto.

394 Calumny—An Allegory (71) F. ZUCCHERO.

On the left is seated Credulity, with ass's ears, facing to the right, and stretching out his right hand. Two figures, representing Suspicion and Ignorance (?), are whispering in his ears. A figure (of Justice?) stands behind him and holds him back. Below, to the left, is a strong man fettered, struggling to free himself, and a dragon-like reptile with coloured wings. In the centre, in front of Calumny, is a man with a dragon tail, apparently accusing a man with his head crowned with leaves (Bacchus?), and a naked woman holding a dove to her breast (Venus? or a personification of Truth). Mercury is leading these two away to the right. Through an opening on the right is seen a cornfield, and a man reaping.

The canvas is painted with a border, with subjects *en grisaille*, showing in each corner Medusa's head; and below, in the centre, Venus drawn by doves, and above a tablet with the inscription:—"IN PAVIDVM FERIVNT." Painted in tempera, on canvas, 4 ft. 8 in. high, by 7 ft. 8 in. wide.

Of this curious picture the following account is given:—"Gregory XIII., who had succeeded to the Papal throne in 1572, engaged Federigo Zuccherò to paint the vault of the Capella Paolina. Whilst he was thus employed in the Vatican, having some difference with the officers of his Holiness, he painted an emblematical subject of 'Calumny,' in which he represented the portraits of the individuals who had offended him, decorated with ears of Midas, and exhibited the picture over the portico of the church of St. Luke, on the festival of that saint. Finding that this imprudent sally of his resentment had excited the displeasure of the Pope, he determined to fly from Rome." (Bryan's *Dict.*) He soon afterwards came to England.

Zuccherò has here followed very much the description of the picture by Apelles, given in Lucian, of which so many painters, such as Botticelli, Raphael, &c., have given versions. (See Jameson's *Public Galleries*.) It seems to have originally been in the possession of the Duke Orsini di Bracciano; and perhaps found its way to England with the Duke of Mantua's collection, as "a large piece by F. Zuccherò" was in his possession in 1627. It is engraved by Cornelius Cort and by Luca Bertelli, with a Greek inscription.

395 Unassigned.

396 Charles II., King of Spain, aged 4 (548). . . . CARREÑO.

Full-length, life-size, facing to the front. He is attired in the full paraphernalia of royalty—a white silk doublet, with the Order of the Golden Fleece on his breast, a rich mantle, and a large black hat with a feather. His right hand is on his hip, his left holds a sceptre. Over his broad collar falls his auburn hair. A lion crouches by his right side, that is, on the left of the picture; and behind him, to the right, is a table, on which is the crown on a cushion. Below, in large letters, is inscribed:—

"D. CARLOS II REI D'ESPAGNANA. ED. IIII. ANOS Aº. 1665."

Charles II. was born on the 9th of Nov., 1661, and proclaimed king on the

15th of Oct., 1665. This portrait, therefore, must have been painted within the last six weeks of 1665. It has been attributed to Murillo, but most unwarrantably, for he had left Madrid in 1645, never to return there, and was at this time at Seville; while the King never met Murillo, never went to Seville at all, and most undoubtedly could not have been there in the first few months of his reign.

There can be little doubt that it is by Carreño, who was residing at Madrid at this time, and probably in the Palace. He had been appointed to some place about the court through the influence of Velasquez, and was made one of the royal painters before the death of Charles' father, Philip IV. At Madrid there are two portraits by him of King Charles in his boyhood, and all the most distinguished personages of the early part of his reign were portrayed by him. On the death of Herrera-Barnuevo in 1671, he was advanced to the dignity of painter-in-ordinary and deputy-aposentador to the young King, with whom he became a great favourite, and who would not allow any artist to paint his sallow complexion without Carreño's permission.

"He was painting his Majesty's portrait one day, in the presence of the Queen-Mother, when the royal sitter asked him to which of the knightly orders he belonged. 'To none,' replied the artist, 'but the order of your Majesty's servants.' 'Why is this?' said Charles. The admiral of Castile, who was standing by, promptly replied that he should have a cross immediately, and on leaving the royal presence, sent Carreño a rich badge of Santiago, assuring him that what the King had said entitled him to wear it." He died at Madrid in 1689.

This picture belonged to our King Charles II.; and it is No. 1233 of James II.'s catalogue:—"The King of Spain, when he was a child." It is a fair specimen of Carreño's skill. "He drew correctly, and coloured in a style which recalls the soft and harmonious tints of Vandyck. His portraits are easy and life-like. Those of Charles II. as a child have something to please the eye in the pale pensive features and long fair hair; the projection of the lower jaw, so remarkable in after life, is scarcely discernible, and there is something pitiful and touching in the sadness of the countenance, contrasted with the gala suit he wears."—(Stirling's *Artists in Spain*, p. 1000; and see Viardot's *Musées d'Angleterre*.)

397 A Spanish Boy playing on a Guitar (57) — ?

Half-length, seated, facing in front. He is in the picturesque costume of the Spanish peasantry, and holds the guitar on his knees. On canvas.

The labels attribute this and No. 398 to Murillo. It is not surprising that "the intelligent foreigner" stands amazed, and asks, "Comment n'a-t-on pas senti quelque honte à le charger des monstruosités révoltantes qui portent son nom?" —(M. Viardot.)

398 A Boy paring Fruit (437) — ?

Half-length, looking downwards. He wears a white shirt, open in front, with the sleeves tucked up. The light comes from his right, and throws part of his head, and the left side of his face, into deep shadow. On canvas.

This was No. 538 of James II.'s catalogue:—"A piece being a boy in his shirt, paring fruit;" and there attributed to Michael Angelo, *i.e.* Caravaggio.

399 An Old Woman blowing Charcoal (31) — ?

A bust, facing slightly to the left. She holds a lighted coal, or something similar, near her face, which is strongly illuminated. The rest of the picture is very dark. On wood, 1 ft. 11 in. high, by 1 ft. 6 in. wide.

This picture is ascribed to Holbein, but unquestionably erroneously. At the back of the panel is branded an "H," surmounted with a crown, which probably indicates that it belonged to Henry, Prince of Wales (see note to next picture).

400 Henry, Prince of Wales, and Robert Devereux, third Earl of Essex, Hunting (327). —?

The Prince is standing on the right, and is seen in a full view. He is just drawing out his sword from its scabbard to cut the throat of a stag after hunting. To the left, on one knee, with his hat on the ground, is Robert Devereux, Earl of Essex, afterwards the Parliamentary general. He holds the stag by the antlers. Both of them are dressed in green hunting suits, the Prince's dress being trimmed with gold. He wears the jewel of the Garter round his neck, a green hat and feather representing a knight's barred helmet. Behind him is a horse, a groom, and a dog. In the background is a wooded landscape, and in the distance on the top of a hill a house and a church. On canvas, 6 ft. 3 in. high, by 5 ft. 4 in. wide.

Above the Prince is hung a shield with his arms, on a tree, and above his companion another shield with the bearings: Argent in a fesse gules in chief three torseaux. These are the arms of the Devereuxes, and not those of Sir John Harrington, who has usually been supposed to be represented in this picture; but whose arms were a fret in a field sable. There is however, or was, a picture at Wroxton exactly similar to this, except that the arms on the tree are those of Sir John Harrington. Both these young men were close friends and associates of the young Prince, and it is therefore not surprising that two pictures should have been painted.

The original is probably the one at Wroxton, which is dated 1603, in which year, on the 23rd of April, the King and Prince were entertained by Sir John Harrington (the father) at Burley-on-the-Hill, and afterwards on their way to Burleigh by Stamford, "had most excellent sport with Sir John's best hounds with good mouths following the game, the King taking great leisure & pleasure in the same." The background bears a close resemblance to the Vale of Catmos with Burley-on-Hill in the distance. The Prince was installed a Knight of the Garter on July 2nd, at Windsor.

It is related of the young Lord Essex and the Prince, that they were playing tennis one day, and falling out about the score, the Prince so far lost his temper as to call Essex the son of a traitor; upon which his high-spirited companion took up his racket and hit the Prince across the head.

This interesting picture exhibits the young Prince engaged in one of his favourite occupations; for though he delighted in books, pictures and works of art, and in music and dancing, yet as he himself says, he was "fondest of arms, and horses, and sports." "He was out hunting one day, when the stag happened to cross a road while a butcher and his dog were passing. The dog killed the stag, but the carcase was too heavy for the butcher to carry off, as he wished to do. The huntsmen coming up endeavoured to incense the Prince against the man. Henry, however, merely observed that it was not the butcher's fault, but the dog's. "If your father had been here," said they, "he would have sworn so that no man could have endured it." "Away!" retorted Henry, "all the pleasure in the world is not worth an oath."

His pictures and *articles-de-vertu*, "which were many and rare," formed the nucleus of his brother Charles's famous collection; there are many pieces in these rooms, which belonged to him, and still have his cypher at the backs. (See No. 347, &c.)

The appearance of this accomplished and hopeful young Prince is thus described : "He was of a comely, tall, middle stature, about 5 ft. 8 in. high, of a strong, straight, well-made body, with somewhat broad shoulders, and a small waist, of an amiable majestic countenance, his hair of an auburn colour, long-faced and broad forehead, a piercing grave eye, a most gracious smile, with a terrible frown."

The attribution of this picture to Da Heere is an absurdity ; he was dead twenty years before it was painted. It is engraved in the *Biographical Mirror* by Harding, and in James I.'s *Progresses*.

401 Assembly of the Gods (949) B. SPRANGER.

They are seated at a table feasting, Jupiter and Juno being on the right at the top of the table. Ganymede with a goblet is close by. Venus is seen in the centre clasped by Vulcan, and turning round to kiss Mars. Pluto is seen on the left ; Fame above. They are all enveloped in clouds, in which are cupids flying and scattering flowers. On copper, diameter, 2 ft.

This was in James II.'s catalogue, No. 347 :—"A round piece in an eight square gold frame, the Gods and Goddesses feasting." The frame is old and unusually good.

This is almost a solitary example of this painter in England ; but there are quantities of his works at Vienna, where he resided a long time, as the favourite painter of Rudolph II. The years of his birth and death are both unknown, but those critics who insist on having a date at all hazards bring him into the world in 1564, and dismiss him in 1625.

402 Christ falling beneath the Weight of the Cross (734) . GARIBALDO.

Our Lord is prostrate and turning towards His Mother kneeling and weeping behind Him. The soldiers are dragging Him up and urging Him forward. On copper, 2 ft. 3 in. high, by 2 ft. wide.

This picture has for many years been attributed to Van Harp, but it is signed in the lower right corner :—"Marc Antonio Garibaldo fecit."

403 Study for a Boar's Head (426) SNYDERS.

Full life-size ; seen in a profile turned to the left, with open mouth and tusks shown. On canvas, 2 ft. 4 in. high, by 2 ft. 10 in. wide.

This is No. 932 of James II.'s catalogue :—"A piece being a boar's head." It is signed below in the right-hand corner :—"F. Snyders fecit." See note to No. 704.

404 A Quakers' Meeting. A Woman Preaching (406) . E. HEMSKERCK.

This represents a room, in the centre of which is a woman standing on a tub, apparently addressing the meeting, consisting of some twenty-four men and women seated on benches, and standing around. The woman on the tub has her hands, which have long gloves, clasped on her breast, her eyes are rolling, and her tongue is thrust out. On wood, 1 ft. 10 in. high, by 2 ft. 8 in. wide.

The painter of this picture, Egbert Hemskirk the younger, is to be distinguished from the elder, of the same name, who painted somewhat in the same style, and from Martin Hemskirk, a very much earlier and greater artist. (See No. 587.) He was a native of Haarlem and a scholar of De Grebber, but came to England in Charles II.'s time, "where he painted pieces of humour, that is, drunken scenes, quakers' meetings, wakes, &c. He was patronized by Lord Rochester, and died in London, 1704."

405 Ernest, Count Mansfeldt (590) MYTENS.

Full-length, in armour, over a crimson and white dress slightly showing, turned toward the right. He has high white boots, spurred; across his right shoulder is a red scarf, and he has a broad lace collar. His left hand is on the hilt of his sword, his right one holds a bâton. He has a small greyish peaked beard and moustache. Behind him, to the left, is a table with a crimson cover; on it his helmet with feathers. The cover, with a richly embroidered border, lies partly on the floor, and his left foot is on it. In the lower left-hand corner a label is painted, with this inscription:—“*Ernestus Princeps et Comes Mansfeldia, Marchio Castelnovi et Bontigliere, Baron Heldrungen Generalis, &c. Ætatis 48. 1624.*”

On canvas, 7 ft. 4 in. high, by 4 ft. 6 in. wide.

We find this in Charles I.'s catalogue, page 85:—“*Item the picture of Count Mansfield at length. Done by Dan Mytens;*” and again in James II.'s:—“*Count Mansfield at length, in armour, done by Mytens.*”

Ernest, Count Mansfeldt, one of the greatest generals on the Protestant side in the Thirty Years' War, was a natural son of Count Peter Ernest, and was born in 1585. Being of a romantic temperament, he adopted with ardour the cause of Elizabeth of Bohemia, and, in conjunction with Christian, Duke of Brunswick (see No. 330), won many brilliant victories.

This fine portrait of him was doubtless painted when he visited England in April, 1624, just before his second incursion into Germany. He was, of course, an object of great interest here. “Notwithstanding,” says a diary writer of the day, “the Spanish Ambassador's protesting against him as an infamous man that had long wasted the Empire by his spoils and robberies, yet he was graciously received, and royally entertained by the King and Prince, being lodged at St. James's, in the very chamber and bed, which had been provided for the Infante Maria of Spain, had the treaty of the Spanish match succeeded; and on Friday the 23rd, being St. George's Day, he was made Knight of the Garter at Whitehall.” He left about the 30th of April, “carrying with him all manner of contentment and many presents, as a jewel of £4,000 from the King, a ring with a diamond of £2,500 from the Prince, besides others.” (See *Progresses of James I.*, iii., 971.) After being defeated at Dessau by Wallenstein, and further adventures, he was taken suddenly ill at a small village in Bosnia on the 20th November, 1626. Feeling that the hand of death was upon him, he ordered his soldier-servants to dress him in his uniform, and, placing his helmet on his head and grasping his sword in his hand, died standing in this heroic attitude, supported by them.

The visitor can compare this picture with the account given of him by Motley (*Life of Barneveld*, ii., 31), as “fair-haired, prematurely wrinkled, battered, and hideous of visage, with a hare-lip and a hump-back; slovenly of dress, and always wearing an old grey hat without a band to it.”






Prince of Wales' Drawing Room.

IN an old plan this is called "The Dressing Room." It is exactly in the north-east angle of Wren's Palace, and is 24 feet square. There is nothing to notice in the decoration. From the two windows that look to the north, part of the old Tudor Palace is seen, unfortunately much disfigured, but nevertheless picturesque. Below is a charming little garden, enclosed between the buildings and the wall of the Public Garden. In the middle of it is an old catalpa tree, planted about a hundred years ago by the mother of the great Duke of Wellington, Lady Mornington, who had the suite of apartments underneath these.



406 Philip III., King of Spain (939) PANTOJA.

Full-length, standing; turned to the right, face seen nearly in full. His left hand is on the hilt of his sword, his right grasps a truncheon. He wears a suit of steel armour elaborately worked with gold ornament; his stockings, which are seen above the knee, are white, as also are his shoes. Behind on the left is a table, with a table-cover edged with red and gold, on which is a crown. On the right is a dark landscape. On canvas, 6 ft. 5 in. high, by 4 ft. 11 in. wide. Signed below:—"Ju. Pantoja De la  Valladolid Regiæ Majestatis Philip. Pictor faciebat. 1605."

This picture was in Charles I.'s collection, and probably brought by him from Spain. It appears in the Commonwealth inventory of his goods, folio 656, and was sold to a Mr. Houghton, 23rd October, 1651.

Juan Pantoja de la Cruz was born at Madrid in 1551, and studied in the school of Alonso Sanchez Coello, the first of the great portrait-painters of Spain. He soon became sufficiently distinguished to obtain the posts of painter to the King and Queen and gentleman of the chamber, which he retained on the accession of Philip III. In 1603 he executed two large compositions, which are now at Madrid, introducing the Queen and other members of the royal family; but no original portrait of the King exists in the Royal Gallery, nor are they at all numerous elsewhere; this portrait therefore has a special value. Having been painted in 1605, the King's age is here twenty-five. There is a similar portrait at Cobham Hall.

"The countenance of Philip III.," says Sir William Stirling Maxwell, "bears a considerable resemblance in feature to his father's; in early youth it may have been pleasing (the visitor can here judge for himself), but the lips want firmness, and the eyes intelligence. That constitutional melancholy, inherited with the Spanish crowns through the blood of Juana, which drove Charles to San Yuste, and his son to the Escorial, and may be read in their pale stern faces, is equally visible in the owlish physiognomy of their less intellectual descendant."

Philip III. possessed some hereditary feeling for art, though too indolent to substantially promote its cause; of bad pictures he sagaciously remarked that "as they please some people as much as good ones, it was a pity to destroy them."

407 Portrait of Louis XIII. of France (581) Copy by BELCAMP.

Full-length, turned slightly to the left. His left hand is by his side with his scabbard between his fingers; his right leans on his stick. He is dressed in striped scarlet, has leather boots and gloves, and a large lace collar; and wears a blue sash across his breast, and a white sword-belt over his right shoulder. In front of him is a dog. His hair is long, and he has a small moustache. Near his right foot is inscribed "*Lewis y^e 13th*." On canvas, 6 ft. 6 in. high, by 3 ft. 10 in. wide.

This is a copy, probably after an original by Philippe de Champaigne, executed for Charles I. by a Dutch artist named Jan Van Belcamp, who spent most of his life in England and was much employed by the King on such works. Charles mentions a copy by him of his eldest daughter's picture in the letter which he left in his room, when he fled from this Palace. Belcamp was afterwards one of the trustees for the sale of the King's works of art.

We find it mentioned in James II.'s catalogue, No. 874:—"Lewis the Thirteenth of France, at length, in a red garment, by Belcom." Engraved by Th. Cookson?

This portrait, which represents the King when about twenty-six years of age, is thoroughly indicative of his feeble, emasculated nature. "Louis XIII. maladié et mélancolique, insignifiant et nul, nature sèche, incomplète et pauvre, n'avait rien de Henri IV., rien de son énergie physique et intellectuelle; il avait la physionomie, le tempérament et les goûts d'un prince italien de la décadence." Notwithstanding, however, his effeminate character, he was entirely devoid of any sensitive feeling. For instance, when his former favourite Cinq-Mars had been condemned to death, he took out his watch at the hour appointed for the execution, and remarked with malicious coolness: "Je crois que mon cher ami fait à présent une vilaine mine."

408 Louis XIV. on Horseback (853) CHARLES LE BRUN?

He is shown the size of life, on a cream-coloured charger, rising on its hind legs, and turned to the left. His dress is an embroidered coat, with jack boots and scarlet breeches. In his right hand he holds a bâton. On his head is a black

laced hat ; he has long flowing hair and curls. In the distance under the horse's forelegs an attack of cavalry is seen. On canvas, 8 ft. 3 in. high, by 6 ft. 2 in. wide.

This has been attributed to Van der Meulen (see No. 414), but there is a similar picture at Versailles by Charles le Brun (see The Queen's Gallery) of which this is perhaps a replica.

409 The Massacre of the Innocents (1115) P. MIGNARD.

The scene is an open place with a temple to the right. The Roman soldiers are snatching the children from their mothers, and slaying them with swords. In the centre is one holding a babe aloft and plunging his sword into it, while its mother seizes him by the throat ; to the left another is chasing a woman and her child up some steps. On canvas, 3 ft. 3 in. high, by 4 ft. 7 in. wide.

Mignard, surnamed "The Roman," from his long residence at Rome, was a Frenchman by birth, and eventually returned to his native country by the invitation of Louis XIV. While he was painting that monarch's portrait for the tenth time, he was asked by him "Whether he didn't find him growing older?" "Sire," replied the painter, "I perceive the traces of many more campaigns in your majesty's face."

410 Marianne, Duchess of Bourbon (985) unnamed.

Half-length, facing in front ; her hands not seen. Her hair is dark, and dressed high, with a blue ribbon fastened over with a red jewel, and carried to the front. Her dress is yellow brocade with red drapery. On canvas, 2 ft. 5 in. high, by 2 ft. wide.

Behind is written in ink :—"*Marianne. de. bourbon. fille. de. Monsieur. le. prince. de. Conty. femme. de. Monsieur. le. duc. de. bourbon.*"

She married, in 1713, Louis Henri de Bourbon, brother of Mademoiselle de Clermont (see No. 417), and died in 1720.

There is a portrait of her husband at Paris, by Drouais (see No. 429), who is very possibly the painter of this portrait, and also No. 417.

411 Marie de' Medici (953) F. POURBUS.

Bust, facing in front, inclined to the right. She is in a black dress, with a lace collar and a thin ruff of gauze. Her cap is black, and a small flap comes down to the middle of her forehead. She has a pearl necklace and earrings, and a string of silver beads. On her breast is a large black enamelled cross with three pearls. Her hair is white and frizzled. On canvas, 2 ft. high, by 1 ft. 7½ in. wide.

This is "The old Queen Mother of France, a cross with three pearls at her breast" in James II.'s catalogue, No. 329. It is a companion piece to that of her husband, No. 418, and was evidently painted when she was in mourning after his assassination in May, 1610, to which she was suspected of being privy. She was then thirty-six. "Grande, grosse, avec des yeux raids et fixes, elle n'avait rien de caressant dans les manières, aucune gaieté dans l'esprit ; elle n'avait point de goût pour le roi ; elle ne se proposait point de l'amuser ou de lui plaire ; son humeur était acariâtre et obstinée ; toute son éducation avait été espagnole, et dans l'époux, qui lui paraissait vieux et désagréable, elle soupçonnait encore l'hérétique relaps."

In 1641, after she was banished by her son, she took refuge in England. Lilly the astrologer gives, in August of that year, the following account of her :—"I

beheld the old Queen Mother of France, departing from London ; a sad spectacle of mortality it was, and produced tears from my eyes, and from many beholders, to see an aged, lean, decrepit, poor Queen, ready for her grave, necessitated to depart from hence, having no place of residence in the world left her." She died a few months after.

412 Christ's Agony in the Garden (153) after N. Poussin.

This night-piece is a companion to No. 419, and is the "piece painted upon marble of Christ in the Garden, a copy," No. 474 in James II.'s catalogue. Christ is represented in prayer to the left, on an elevated spot ; and above Him, in the heavens, which are illuminated, appear angels bearing a cross. His disciples are in the foreground asleep. On the left is seen the moon. On stone, 1 ft. 9½ in. high, by 1 ft. 10 in. wide.

413 Louis XVI. in his Robes (516) GREUZE.

Full-length, standing, facing to the left. His left hand holds his hat by his side, his right leans on his sceptre. He is attired in the royal robes of France, a purple mantle embroidered with fleurs-de-lys, and an ermine tippet, &c. He has a small wig ; his face is shaven. Behind him is his throne, with a figure of Justice. On canvas, 9 ft. high, by 6 ft. 5 in. wide.

This is in the original presentation frame, decorated with fleurs-de-lys.

414 Prince Eugene on Horseback (621) A. VAN DER MEULEN.

He and his horse, which is white, are both turned to the left. He wears a rich buff suit, and has a red bow and white feathers in his hat. On wood, 1 ft. 4½ in. high, by 1 ft. 2 in. wide.

Francis Van der Meulen, though of Flemish origin, and a pupil of Peter Suager's, in whose style he painted battle pieces, is generally considered in theory to belong to the French school, as he spent the greater part of his life in France. There he not only prostituted his talents to glorifying "Le Grand Monarque" and his exploits, but even sunk so low as to perpetuate on canvas his foreign master's triumphs over his native land.

415 A Dead Christ (418) N. Poussin.

The Blessed Virgin is standing over Him, with outstretched arms ; Mary Magdalene is kissing His feet, and three other figures are around. On canvas, 1 ft. 4½ in. high, by 1 ft. 1 in. wide.

416 A Gentleman on Horseback (622) A. VAN DER MEULEN.

The man and horse, which is bay, are coming out of the picture. The horseman is in a green coat lined with purple, and wears a large hat. On canvas pasted on wood, 1 ft. 4½ in. high, by 1 ft. 2 in. wide.

417 Mademoiselle de Clermont (984) unnamed.

Half-length, facing in front, hands not seen. She is dressed in a white dress, with a garland of flowers across it from under her left arm to her right shoulder. Behind her she has a blue scarf. Her hair is powdered and done high up. On canvas, 2 ft. 5 in. high, by 2 ft. wide.

Behind is written :—"Marianne . de . bourbon . nommee . Mademoiselle . de . Clermont."

She was born in Paris in October, 1697, and was the daughter of Louis, the third Duke of Bourbon, and his wife Louise Françoise de Bourbon, Mademoiselle de Nantes,

a natural daughter of Louis XIV. In 1725 she was appointed "Surintendante de la Maison de la Reine." The story of her and her lover, M. de Melun, and his tragic end, forms the basis of Madame de Genlis' charming little novel, *Mademoiselle de Clermont*.

418 Henry IV. of France (955) F. POURBUS.

Bust, facing in front, eyes directed to the right. He is in a rich black dress, with a ribbon on his breast to which is attached some order not seen in the picture. He wears a small ruff. He has grey hair, and a short grey moustache and beard which is trimmed close. On canvas, 2 ft. high, by 1 ft. 7½ in. wide. Signed, in the upper right-hand corner, "F. P. FACIEBAT, 1610."

This portrait must have been painted just before May 14th, 1610, on which day he was assassinated by Ravallac in the Rue de la Ferrierie at Paris; there are two or three others in the Louvre by the same painter.

419 The Angel appearing to the Shepherds (154) . . . after N. POUSSIN.

This is a companion night-piece to No. 412, and is in James II.'s catalogue. It represents a landscape with some five figures, illumined by a light in the heavens, accompanying the messenger of good tidings. On the left is a hut with a fire in it. On black marble, 1 ft. 9½ in. high, by 1 ft. 10 in. wide.

420 Sophia, Queen of Frederick II. of Denmark (980) . . . unnamed.

Full-length, standing turned to the left. Her left hand holds her gloves in front of her, her right rests on a table. She is in a black dress trimmed with grey, and has an all-round ruff; on her head is a plain white cap, flattened at the top. Round her neck is a rich chain hanging on her bosom. On canvas, 6 ft. 4½ in. high, by 5 ft. 3 in. wide.

"The Queen Mother of Denmark" was sold by the Commonwealth to Mr. Murray, 23rd Oct., 1651, for £29, and the "Queen of Denmark at length, wife of Frederick II., King of Denmark," was No. 25 in James II.'s catalogue.

She was a daughter of the Duke of Mecklenburg, and was born in 1557. On the death of her husband, in 1589, she was appointed Regent. She was the mother of Anne of Denmark.

421 A Landscape with Ruins (655) after CLAUDE.

To the right are two ruined pillars, at the base of which is a man seated playing the flute. Other figures and boats are close by the wharf wall, on which the pillars stand, near a river. The sun is setting to the right. On canvas, 2 ft. 7 in. high, by 3 ft. 5½ in. wide.

422 Portrait of Louis XV. when young (925) RIGAUD.

Half-length, turned to the left; his left hand is in his sash, his right holds a marshal's bâton. His dress is a fawn-coloured doublet with a cuirass, a blue sash, and a blue mantle embroidered with fleurs-de-lys over it. Short hair, beardless face. On canvas, 3 ft. high, by 2 ft. 5 in. wide.

This portrait was painted by Rigaud, as the contemporary mezzotint engraving by J. Simon proves, and not, as has been said, by Mignard, who had been dead thirty years. He is considered one of the best French portrait-painters. Louis XV. conferred several favours on him, and decorated him with the Order of St. Michael, in 1727, soon after this portrait was painted. This distinction was given, as he said, "tant en considération de la réputation acquise dans son art, que pour avoir peint la famille royale jusqu'à la quatrième génération."

- 423 A Sea Port (460) after CLAUDE.
To the right, Roman architecture, by which figures are embarking. To the left, a castle in the water and the sun setting behind it. On canvas, 3 ft. 2 in. high, by 4 ft. 2 in. wide.
This is a bad copy of an original in Lord Yarborough's collection. (*Royal Catalogue*).
- 424 Stanislaus, King of Poland (895) LAMPI.
Bust, turned slightly to the left. He is dressed in a purple velvet coat, across which is a light blue sash, and on the left side of his breast a star. He wears a small wig and pigtail; his face is shaven. On canvas, 2 ft. 4 in. high, by 1 ft. 10½ in. wide.
Behind in ink is written :—"Cavalieri Lampi de Vienna."
In an old inventory, dated 1819, is this entry :—"Half-length portrait of the King of Poland, purple velvet coat, &c., painted by Lampi, member of the Academy of Vienna. Bought of Colnaghi for £21."
Stanislaus-Augustus Poniatowski was proclaimed King of Poland on the 7th of September, 1764, having owed his election to his lover the Empress Catherine. It was during his reign that the infamous partition of Poland was perpetrated, to which he lent a passive assistance. He died in 1798.
- 425 The Emperor Paul of Russia (894) — ?
Bust, turned to the left, eyes looking at the spectator. He is in a green uniform with red facing; and on his breast three stars and a blue ribbon across from his right shoulder to his left. His hair is curled and powdered. On canvas, 2 ft. 4 in. high, by 1 ft. 10½ in. wide.
Behind the picture is inscribed :—"Kopal T. Ep. K. E. (?) 1799" and "*Catalogue No. 545, Emperor Paul of Russia.*"
This portrait represents the emperor in the forty-fifth year of his age, three years after his accession, and two years before his assassination.
- 426 Portrait of a Lady (945) RICHARDSON ?
Half-length, turned to the right. Her dress is white, but almost entirely covered by a large blue coat lined with white, which hangs as a hood from her head, and is fastened at her bosom. Her age appears to be about forty. On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide. In an old catalogue it is ascribed to Richardson.
- 427 Christian IV. of Denmark riding (504) unnamed.
He is on a black horse with rich housing and gold stirrups; riding towards the right, but facing in front. His right hand is on his hip, his left holds the reins. He wears a rich doublet embroidered in gold, with a broad collar, a black hat with a large white feather. In the distance is a landscape and sportsmen. On wood, 2 ft. 4 in. high, by 1 ft. 10½ in. wide. (See No. 98.)
- 428 Louis XIV., when young (396) MIGNARD ?
Three-quarters length, facing in front. His left hand hangs by his side, his right is on his hip. He is clad in armour, over which is a purplish robe, lined with yellow. He has a long brown wig. On canvas, 5 ft. high, by 3 ft. 7 in. wide.
If this is really by Mignard, it must, on account of the age of the king, be one of the first pictures he painted in 1658, on his introduction to the French Court.

429 Madame de Pompadour (1764) DROUAIS.

Half-length, seated, turned to the left. She wears a dress of figured brocade, worked with coloured flowers and foliage on a white ground, and trimmed with striped ribbons; her sleeves are short and edged with lace. On her head is a sort of mob cap, or headdress, of lace, tied under the chin with a striped ribbon; her hair is short and powdered. In front of her is a frame of embroidery called *tambour-work*, which she is working, her right hand being above, and her left under the canvas. The background is grey, with a red curtain to the right. Painted in an oval. On canvas, 2 ft. 7½ in. high, by 2 ft. wide.

This picture has been attributed, but quite unwarrantably, to Greuze, who does not appear to have painted Louis XV.'s mistress at all, and certainly could not have done so when she was as young as she is here represented. It is in fact a replica (or perhaps only a copy) of a portrait by Drouais, of which a great many repetitions are extant, and of which the original—a full-length—is now at Mentmore, Lord Rosebery's. The Mentmore picture was purchased for £1,000.

Drouais was an indifferent artist whose name would long have passed into oblivion, had he not painted princes and princesses. Diderot drew this just estimate of his works:—"Tous les visages de cet homme-là ne sont que le rouge vermillon le plus précieux, artistement couché sur la craie la plus fine et la plus blanche. . . . Il n'y en a pas une de laide, et pas une qui ne déplût sur la toile. Ce n'est pas de la chair; car, où est la vie, l'onctueux, le transparent, les tons, les dégradations, les nuances?" And Larousse endorses this view with the following remarks:—"Toutes ces peintures, habilement traitées d'ailleurs comme métier, n'ont rien de saillant, aucune puissance, aucune originalité. Les têtes sont banales, ternes, sans physionomie. L'allure est gauche et pénible. Les personnages sont fort mal habillés, bien que les draperies soient exécutées en trompe-l'œil et avec magnificence."

Madame de Pompadour is here represented at about the age of thirty-five, a period when, having lost the influence of a lover over the debauched and fickle Louis XV., she endeavoured to retain her power by ministering to his pleasures and vices. Her appearance completely tallies with the account given of her:—"Elle était assez grande, bien faite, les cheveux châtain clair, tres-beaux, avec une peau d'une grande finesse et d'une blancheur éclatante. Mais elle avait un genre de beauté qui se fane vite; ses chairs molles s'infiltraient, s'enflammaient aisément; elle avait des langueurs et des pâleurs malades."

The *tambour-work* at which she is engaged was one of her favourite occupations; and it is pleasant to remember, with the revolting record of her infamous career, that she created that style in decoration, furniture, dress, literature, and even art, which is known by the name of Louis XV., a style which, wanting as it is in the pure simplicity and grace of mediævalism, and stamped though it be with the character of its meretricious inventor, is yet always pleasing from a certain refinement and artificial beauty.





Prince of Wales' Bed-Room.

- 430 Madonna and Child (592) PAUL VERONESE?
 Small life-size, seated. The Infant Jesus is standing on His mother's knee; He hold the drapery at her bosom with His left hand, and extends His right. On canvas, 3 ft. 8 in. high, by 2 ft. 11½ in. wide.
- 431 Madonna and Child (766) *after* VANDYCK.
 The original is at Buckingham Palace. The Child lies on His mother's knee, and looks up at her. Figures life-size. On canvas. Engraved by Snyers.
- 432 Landscape—a Lake and distant Mountains (634) . . . VAN DIEST.
 A few boats are plying on the water; to the right is a road with figures. On canvas, 3 ft. 3 in. high, by 5 ft. 2 in. wide.
 Adrian Van Diest was a Dutch painter who came over to England in Charles II.'s reign. Unfortunately for his reputation, he is generally known by his worst pictures; his better ones, "as if ashamed of their brethren, have changed their names." The several landscapes by him in this collection are among his best.
- 433 Landscape—a Rocky Valley and Waterfall (646) . . . IBBETSON.
 A range of trees crosses the middle foreground; and there is a road with a shed by it. On canvas, 1 ft. 10 in. high, by 1 ft. 5 in. wide.
 Julius Cæsar Ibbetson (not Ibbotson) was a bad landscape-painter, who flourished in George III.'s reign.
- 434 Landscape; with a River and Bridge (663) P. HACKERT.
 To the left is a tree; in the foreground some figures and sheep; in the distance a river with a bridge of several arches across it. On canvas. Signed in the lower left-hand corner:—"P. (?) Hackerts." Perhaps Johann Gottlieb Hackert is the artist meant. (See Redgrave's *Dict.*)
- 435 Holy Family (745) *after* DOSSO DOSSI.
 A good copy of No. 97, varied in size and proportion.

- 436 The Flight into Egypt (558) *after Bassano* by TENIERS.
An ass on which is a child led by a woman with a torch; two men walk beside; they are passing from right to left. On canvas, 2 ft. high, by 2 ft. 6 in. wide.
- 437 Copy of Titian's "Ecce Homo" (694) — ?
This is an old but feeble copy of the original now at Madrid. In the centre is Christ stripped, and bound, seen to the waist, with the reed thrust between His arms; to the right Pilate, in red, with a cap bound with fur; to the left a young man who receives the purple robe from our Lord's shoulder with his left hand, and with his right holds the cord that binds His hands. On canvas, 3 ft. 3 in. high, by 3 ft. wide.
In the original there is another figure of a soldier on the left, which is wanting here. A similar picture to this, catalogued as by Francesco Vecelli, is in the Dresden Museum. (Crowe and Cavalcaselle's *Titian*.)
- 438 Jupiter and Europa (716) *after PAUL VERONESE*.
Europa is mounting the bull, who is crowned with flowers; two nymphs by. On canvas.
- 439 The River Liddel, with Rocks (649) IBBETSON.
To the left in the foreground is a rock jutting over the rushing river, and a man is standing on it. In the centre some men are crossing the stream. Companion to No. 433.
- 440 St. John the Baptist (708) *after CORREGGIO*.
This is the "picture of St. John, standing at length, a copy," No. 164 in James II.'s catalogue; the original, which is now at Windsor, was also in his collection. There are some alterations in the design. He is partially clad in a garment of camel's hair, and has purple drapery.
- 441 Copy of Titian's "Venus qui se mire" (121) — ?
Venus is seated unrobed, turned to the front; but her face is seen almost in profile, looking into the glass held on the right by Cupid, and Cupid is seen full length, standing, looking round at the spectator. The goddess has crimson drapery trimmed with fur on her lap; her left hand is on her breast. On wood (oak), 3 ft. 6 in. by 2 ft. 10 in.
This belonged to Charles I., as his cypher is branded behind; and it is in James II.'s catalogue, No. 209:—"A large piece being Diana and Cupid, by Titian." The original, which was formerly in the Orleans Gallery, is now at Cobham Hall; and there is a replica belonging to Lord Ashburton.
- 442 Mockery of Christ crowned with Thorns (657) *after Rubens or Vandycck*.
Christ is in the centre, clad in a purple robe, with His hands on His lap. Two soldiers behind force the crown of thorns on His head. To the left is a man thrusting his tongue in his face, and a boy blowing a horn in front of him. On wood, 1 ft. 7½ in. high, by 1 ft. 1½ in. wide.
- 443 Christ in the House with Martha and Mary (562) . *after BASSANO*.
This is the same composition as No. 217; but larger in size, being 3 ft. 10 in. high, by 5 ft. 5 in. wide.

444 Copy of Titian's "Cornaro Family" (163) *by* HENRY ("OLD") STONE.

This is a good copy (smaller than the original, which is now at Alnwick in the Duke of Northumberland's collection), made probably for Charles I., by Henry Stone. The entry relating to it in James II.'s catalogue, No. 930, is as follows:—"Three Senators going to the altar; a copy after Titian, from the Duke of Somerset's original; by Stone." It represents four generations: the head of the family is kneeling before the altar, on which are a cross, two candles and a vase, adoring the Host; his sons, grandsons, and great-grandsons surround him. The original was engraved by Baron.

"Old Stone," as he was called to distinguish him from his younger brother John, was the son of Nicholas Stone, a statuary much employed in the reign of Charles I. The whole family, in fact, distinguished themselves in that line, and Henry the son, who travelled a good deal in Italy, became besides an excellent copyist of the Italian masters. He probably made this copy when the original was in the possession of Vandyck, at the sale of whose effects it was bought by the ancestor of its present owner.

445 Nautch Girls' Dance before an Indian Prince (408) . . . *unnamed*.

He is seated on the right, looking at five girls on the left dancing and playing. Around him are attendants, and one holds an umbrella over him. On canvas, 1 ft. 8 in. high, by 2 ft. 1 in. wide.

446 A Woman's Head (1096) *after* TITIAN.

Bust, to the right. Her hair, which is fair, is bound behind; white drapery is over her shoulders. On wood, 1 ft. $3\frac{1}{2}$ in. high, by 1 ft. $\frac{1}{2}$ in. wide.

447 Queen Thomyris receiving the Head of Cyrus (255)

after RUBENS *by* T. RUSSELL.

She is enthroned on the left; the head is held by a man over a brazen vessel in front of her; many figures around. On wood.

448 Madonna and Child (705) *after* TINTORETTO.

In James II.'s catalogue, No. 348:—"A Madonna looking on a book, the Virgin in a red and blue garment." She is seated on clouds with the crescent moon beneath, and holds the Infant in her left arm.

449 Venus and Cupid (131) *after* TITIAN.

Venus seated, holds her chemisette to her bosom with her right hand, her left rests on a stone plinth. She is turned to the left, but faces to the right. Cupid stands on the plinth. On canvas, 3 ft. $3\frac{3}{4}$ in. high, by 3 ft. wide.

450 A Country Woman carrying Holly (648) WHEATLEY.

She is walking to the left; looking in front. Her right hand holds the holly-bush on her head; her left holds her apron; she has a straw bonnet and a red cloak. A lamb is in front of her. On canvas, 2 ft. high, by 1 ft. 4 in. wide.

Francis Wheatley, R.A., was the well-known painter of the popular "Cries of London."

451 Madonna and Child (765) *after* VANDYCK.

The Infant is standing on His mother's knee, to the right; He looks off to the

right, and her face is upturned. On canvas, 4 ft. 9 in. high, by 3 ft. 5 in. wide.

This is a copy or perhaps a replica of a picture at Dulwich ; there are others at Bridgewater House, and at Blenheim. Engraved by Pontius.

- 452 George II. (598) after PINE.

Full-length ; in a rich dress, with Order of the Garter ; his left hand on his sword, his right in his bosom.

- 453 George Villiers, Second Duke of Buckingham, and his brother, Lord Francis (245) Copy after the VANDYCK at Windsor.

This copy is inscribed in the upper right-hand corner, "*Copy'd by William Hannemann.*" Waagen, by some error, stated it to be signed by Knupfer.

The Duke, afterwards the famous wit of Charles II.'s Court, is in front, with fair hair, and in crimson satin ; at the age of twelve. The other, with brown hair, in red satin, is Lord Francis, about eleven years old, having been a posthumous child. Though killed at the age of nineteen, he was remarkable for his accomplishments, extraordinary beauty, and courage. During the Civil War in 1648, he and his brother raised a small force, not far from this Palace, in defence of their King ; it was, however, at once cut to pieces. "The Lord Francis having his horse slain under him, got to an oak tree in the highway, about two miles from Kingston, where he stood with his back against it defending himself, scorning to ask quarter, and they barbarously refusing to give it, till with nine wounds in his beautiful face and body, he was slain : the oak tree is his monument, and has the first two letters of his name, F. V., cut in it to this day."—*Clarendon*. The original was engraved by MacArdell.

- 454 Faith with a Chalice and Host (671) GUERCINO ?

Half-length, in a blue robe with yellow sleeves, a crimson scarf, and a white turban. She holds the chalice in her right hand, and points to it with her left. Her eyes are fixed on the Host, which is miraculously suspended over the chalice. On canvas, 3 ft. $1\frac{3}{4}$ in. high, by 2 ft. $6\frac{1}{2}$ in. wide.

This seems to be "The picture of Faith in a white (?) habit with a communion cup in one hand, and the other arm holding a cross, being the thirteenth piece of the twenty-three Italian collection of pieces, which the King bought of Frosley. Done by Paul Veronese,"—in Charles I.'s catalogue, page 136. Waagen thought it a genuine picture by Guercino, but this is doubtful.





Queen's Private Chapel.

A DOMED ceiling, with a glazed octagonal cupola, is the chief feature of this room, which probably received its present name in the time of George II., whose queen, Caroline, was accustomed to have prayers read by her chaplain in a room adjoining her private chamber while she was dressing. Her toilet was probably performed in the little room next to this, called the Queen's Bathing Closet. A recumbent Venus used to hang over the fireplace in the chapel, and her chaplain once made bold to observe: "A very pretty altar-piece is here, Madam!"

The visitor, in order to reach this room, has to return through the Prince of Wales' Apartment and the Public Dining Room, and pass through a dark ante-room.



455 Foreign Birds (677-680) BOGDANE.

These four pieces were painted by Bogdane for Queen Anne; see No. 225^a. They are on canvas, and mostly 2 ft. 6 in. high, by 3 ft. wide. They represent a cockatoo, and red and green parrots (677); red and green parrots and parroquets (678); foreign poultry, ducks, &c. (679); and pigeons, quails, bullfinches, &c. (680).

455^a Water-Fowl and Birds (681-2) F. BARLOWE.

A duck standing by a pool; bulrushes behind (681). Water-fowl, and a kingfisher plunging into a stream (682).

These two pieces are catalogued under Bogdane's name; but they are really by

Francis Barlowe, whose signature is on each of them in the lower right-hand corner. He was an English painter of birds and fish, &c., who was born in 1626, and died in 1702. He had considerable feeling for nature, and designed with great truth, but failed in his colouring. His works are much superior to Bogdane's.

56 The Raising of Lazarus (687) B. VAN ORLEY?

Composition of nineteen figures. On the right, Christ with uplifted hand; on the left, Lazarus supported by three men; in the centre, two women, one on her knees, the other with clasped hands. Others in the background. On wood, 2 ft. 11 in. high, by 2 ft. 5 in. wide.

This piece, under the title of "Christ raising Lazarus out of the ground," was sold to Mr. Hunt and Mr. Bass by the Commonwealth for £3, March 1st, 1652 (Folio 227).

57 Flower Piece—Lilies, Roses, in a vase (224) BAPTISTE.

On canvas, 4 ft. 11 in. high, by 4 ft. 9½ in. wide.

58 Christ Healing the Sick (688) VERRIO.

A long piece showing a large classic building in the colonnade. In the centre is Christ in a blue mantle; round him are the sick on the steps and between the pillars. On canvas, 3 ft. 5 in. high, by 6 ft. 11 in. wide.

It was painted for Charles II., and is entered in the catalogue of the Royal Collection made in 1685, for James II., No. 458:—"Our Saviour curing the lame and blind;—by Verio." The original sketch is at Buckingham Palace. (*Royal Catalogue.*)

59 Flowers, in a wreath round a statuette (228) BAPTISTE.

Everlastings, poppies, tulips, hyacinths, &c.

60 A Holy Family (692) BASSANO?

St. John offers a basket of flowers to the Infant Jesus, seated on His mother's knee; to the right, St. Catherine; to the left, St. Joseph in orange and blue. On canvas, 2 ft. 8 in. high, by 4 ft. 2 in. wide.

In James II.'s catalogue, No. 360, attributed to Titian.

61 Pharaoh in Bed Sleeping (693) VAN HARP.

He rests his head on his right hand; his crown and sceptre are by him; in the foreground is a white dog. On wood, 2 ft. 1½ in. high, by 2 ft. 1 in. wide.

62 Birds—A Cassiowary, Parrots, &c. (683) BOGDANE.

And other foreign birds. Signed on a stone on which the birds sit, "*Js. Bogdani.*"

63 Ducks and Geese, in a Farm-Yard (209) HONDECOETER.

In the centre, a little to the right, is a large grey-and-white goose; a gander lies in front; and she is surrounded by her brood. In the background is a farmhouse. A mallard duck flies in the air. On canvas, 4 ft. 2 in. high, by 5 ft. 1½ in. wide.

This is a fair specimen of Melchior de Hondecoeter, who was a student of Weenix (see No. 718), and who, in representing poultry, peacocks, pigeons, &c., alive, and surrounded with the accessories of bird-life, has never been surpassed.

64 Dead Game, with Fruit (798) SNYDERS.

A peacock, a pheasant, grouse, woodcocks, &c.; snipe lie on a red table to the right; to the left are melons and a basket of grapes; on the wall hangs a brace of fowls. On canvas, 3 ft. 9 in. high, by 5 ft. wide.

This is probably the "Piece of Fruite and Birds by F. Snyders, which was sold to Col. Hutchinson, 9th October, 1649, for £10."

It was in the market-place of Antwerp, his native city, that Snyders studied those objects of still-life—fruit, vegetables, dead game, poultry, fish—to which he confined his earlier efforts in painting. His talents were very soon so highly thought of, that Rubens himself frequently engaged him to execute the still-life in his own pictures, and even painted the figures in Snyders' market-scenes. At this period, in 1617, when he was about thirty-six, his capabilities were believed to be limited to "representing beasts, but especially birds, altogether dead, and wholly without any action of any kind." (See note to No. 612, and also No. 704.)

465 St. Peter in Prison (685) STEENWYCK.

Four or five sleeping figures in a crypt, dimly lighted by a lamp against a pillar. On canvas, 2 ft. high, by 3 ft. wide. (See No. 670.)

466 Joseph brought before Pharaoh (709) unnamed.

The King is seated on his throne on the left, surrounded by his court; Joseph, bound, in front of him. In the background Venetian architecture. (See No. 470.)

467 Still-Life—Sausages, Bread, &c. (239) LABRADOR?

The sausages and bread are on a plate; there are besides a straw-covered flask, a wine glass, and an earthenware jar. These articles all stand on a table; there is a green curtain behind. On canvas, 2 ft. 11 in. high, by 2 ft. 3 in. wide.

In James II.'s catalogue, No. 491:—"Still-life, being a Flask with Lemons and Bread"—where it is attributed to Michael Angelo, that is, presumably, Michael Angelo Campidoglio. (See No. 539).

This is now attributed to De Heem (see No. 469), but it is doubtless the piece, with the dimensions of which it corresponds, in Charles I.'s catalogue, page 153:—"Upon a cloth, upon a stone table a wicker wine bottle, and a speckled white earthen wine pot, and a wine glass, and a white earthen dish by, wherein some sausages de Bolonia, a napkin, a loaf of bread by, and some greens; which the King did change with the Lord Marquis, giving him a piece of grapes for the same; done by Labrador."

Labrador was a Spanish painter of still-life, and fruit and flowers, who flourished at the end of the sixteenth century. This and No. 539 are probably unique specimens of his art in England—at least accessible to the public.

468 Dead Game and Implements of Sport (368) VAN AELST.

On a stone slab lie a dead partridge, and a hunting-horn, a belt, a knife, and a green velvet game-bag. Above hang a partridge and several small birds. On canvas, 3 ft. 5 in. high, by 3 ft. wide.

No. 508 of James II.'s catalogue:—"A large piece of still-life, being fowls by Van Aelst."

William van Aelst was one of that school of painters of still-life, flowers, &c., who flourished in Holland in the middle and end of the seventeenth century. "The pictures by him representing dead birds are, as respects picturesque arrangement, finely balanced harmony of cool but transparent colour, perfect nature in every detail, and delicate and soft treatment, admirable specimens of the perfection of the Dutch School."—(Kugler's *Dutch and Flemish Schools*.) For a fruit piece by him see No. 538.

469 Still-Life—A Lemon, Apples, &c. (240) . . J. D. DE HEEM.

The lemon and its peelings lie on a plate; there are also a glass vase, a silver mounted mother-of-pearl cup, an oyster shell, and a napkin, all of which are on a table covered with a green cloth. On wood, 3 ft. 8 in. high, by 3 ft. 9 in. wide. The painter's signature :—"J. De Heem. f." is on the edge of the table.

This piece belonged to James II., and is No. 88 of his catalogue :—"A piece of still-life, a mother-of-pearl cup in it. By Deheem." This master is very little known in England, but in Holland his works are as appreciated as they are numerous. He is the most distinguished master of that great school of painters of fruits, flowers, &c., which includes the names of Kalf, Mignon, Ruysch, and Van Huysum. "The works of his earlier time," says Dr. Waagen, "are distinguished by a golden tone of such depth, juiciness, and clearness, as sometimes to approach Rembrandt." In tastefulness of arrangement, in drawing, in colouring, in truth to nature, he is unequalled; and in rendering the transparency of glass, the lustre of silver and other accessories, he almost attains to delusion.

470 Joseph's departure from Jacob (704) unnamed.


To the left Jacob is sending away Joseph; in the distance is Joseph and his brethren. Formed into an oval out of an upright picture. On wood, 4 ft. 2½ in. high, by 2 ft. 7 in. wide.

"A Flemish copy of a Venetian picture probably by Tintoretto."—(Mr. Redgrave in the *Royal Catalogue*.)





ueen's athing loset.

 Ueen ANNE and Queen Caroline used this as a bath-room ; and in the wall is still the tall recessed marble bath with a tap, where the queens used to wash. The door leads to the Queen's Drawing Room and Bed Chamber. Over the corner fireplace is another old-fashioned oak chimney-piece, on the shelves of which are some remnants of Queen Mary's and Queen Anne's collections of china.



- 471 Children playing with a Goat (711) J. AMICONI.
 A naked boy is in the centre, pulling a goat by the horns with his right hand ; to the left is another boy clinging to the goat ; others behind. On canvas, 3 ft. 8 in. high, by 3 ft. 6 in. wide.
- 472 An Italian Market (712) BAMBOCCIO.
 To the right a woman is selling fruit—melons, pumpkins, &c. ; several figures are near her, and others behind. In the background to the left a classic ruin, and to the right a hill and buildings. On canvas, 3 ft. 1 in. high, by 4 ft. 4 in. wide.
 Peter de Laer, the painter of this and similar pictures in this closet, is said by some to have received his nickname of "Bamboccio" from his deformity of body ; by others from painting such subjects as that of the picture before us, namely, fairs, rural festivities, &c., which the Italians call "Bambocciate."
- 473 A Painter in his Studio (227) G. F. CEPPEER.
 He is at his easel, painting an old woman with a crutch ; he turns round and faces the spectator. Behind him is an old woman grinding colours ; a girl looks round the corner of the easel, and two boys are drawing on the right. On canvas, 4 ft. 2 in. high, by 5 ft. 5 in. wide.

This and the three similar rather cleverly painted pieces in this closet, are inscribed on the canvas, in the left-hand corner :—"Giamo francesco Cipper, 1736." The last part of the name is not distinct, and it may be Cippu or Cippa. In any case, however, no such painter is mentioned in any ordinary dictionaries of painters, and both the name and subjects have much puzzled the critics. By some they are pronounced of the "Neapolitan school;" others call them Dutch subjects, and the painter is variously called in the catalogues Chippu, Cepper, Cippa, &c. Recent cleaning has revealed the date.

- 474 St. Paul (714) unnamed.

Half-length, standing; turned to the right. In front of him is an open book, written in black letter, and apparently part of the eleventh chapter of the Epistle to the Ephesians. The forefinger of his left hand points to the centre of the page; his right grasps the hilt of a long sword. He is dressed in a bluish-green mantle with a crimson scarf over his right shoulder. He has dark hair and a beard. On canvas, 3 ft. 1 in. high, by 2 ft. 7 $\frac{1}{4}$ in. wide.

No. 187 of James II.'s catalogue :—"A picture of a man to the waist, with a sword in one hand, a book in the other."

- 475 Italian Peasants (715) BAMBOCCIO.

Two men are in the centre playing music, to the right a man dancing; to the left are peasants. In the background to the right, a ruin, to the left a landscape. (See No. 472.)

- 476 Cupid and Psyche (717) LAZZARINI.

On the left is Cupid sleeping; Psyche bends over him on the right, holding a lamp.

- 477 George II. when Prince of Wales (718) . after Kneller by SCHACKLETON.

Seated, in the robes of the Garter. (Compare No. 522.)

- 478 Judith and Holofernes (719) . . . after P. Veronese by TENIERS.

Holofernes' body lies in a tent on the right; Judith has the head in her hand, and is about to put it into the bag held by an attendant. Other figures to the left. On wood, 1 ft. 7 in. high, by 2 ft. 3 in. wide.

- 479 Two Men's Heads facing each other (720) TIEPOLO.

- 480 Two Youth's Heads facing in front (721) "

- 481 Head of Christ and an Old Man (722) "

- 482 Head of Christ and a Young Man (723) "

- 483 An Old Man's Head facing to the right (724) "

These five pictures are studies; each is on canvas, 1 ft. 6 in. high, by 1 ft. 10 in. wide. "From Consul Smith's collection."—(*Royal Catalogue.*)

- 484 Acts of Mercy (727) after A. CARACCI.

To the right is a saint on a platform distributing alms. Below is a crowd of people, many beggars and sick.

- 485 Italian Peasant Regaling (729) G. F. CEPPER.

To the left a young woman is bringing in eggs, &c. ; in the centre is a woman seated, with a child on her lap, by a table, on which is a pumpkin. Another woman is behind her. (See No. 473.)

- 486 Italians Regaling (223) G. F. CEPPER.

In the centre is a young woman, with her hands clasped in front of her, seated near a table at which are on the right two young men playing cards, and a man smoking with a jar in front of him. To the left is a man playing music. (See No. 473.)

- 487 Italian Peasants Feasting (730) G. F. CEPPER.

A man in a three-cornered hat is seated on the left ; he holds a stick in his right hand, his left holds a mug which a man behind is about to fill. In the centre is a woman playing a hurdy-gurdy, and beyond a man and woman drinking. In front is a child with cherries and an owl. (See No. 473.)

- 488 Boys playing with a Lamb (629) AMICONI.

In the centre three boys are putting garlands round a lamb ; to the right a cupid is playing to them on a pipe. On canvas, 3 ft. 8 in. high, by 4 ft. 2 in. wide.





Private Dining Room.

THIS, as well as several rooms that follow, were last occupied, from 1795 to 1813, by the Stadtholder, to whom George III. gave an apartment here when he was driven from the Netherlands by the Revolution. In the previous reigns it had been used as a private dining room by the Royal Family. When the Prime Minister, Sir Robert Walpole, was invited, he had to stand behind the Queen's chair and hand the first dish.

In this room are now three old State Beds: the one on the left, of crimson damask, being William III.'s; that on the right, of crimson velvet, Queen Mary's; and the small one in the middle, that used by George II. when he lived in this Palace. There are also some old-fashioned chairs and boxes, and a few bits of china.

From the windows here a good view is afforded of the Fountain Court, one of the principal features in Wren's Palace.



489 Landscape—A Garden with Statues (732) DANCKERS.

In the middle a statue of Plenty; to the right one of a sphinx, on the pedestal of which is the signature,—“*J. H. Dankers. 1677,*” and the inscription:—“*DIES MAATIEVS.*” Behind is an alley of cedars and a palace. On canvas, 5 ft. 2 in. high, by 3½ ft. wide.

Henry Dankers was a painter much employed by Charles II. Pepys writes in

1669 :—"Called at Danckers', the great landscape painter, and he took measure of my panels in my dining room, wherein to place the four I intend to have, the four houses of the King—Whitehall, Hampton Court, Greenwich, and Windsor." He returned to Holland at the time of the Popish plot.

- 490 The Emperor Charles VI. (771) KNELLER.
Full-length, standing, turned to the left, the face seen in front. He is in armour, with red hose, and a purple mantle with ermine tippet and lining. His left hand rests on a crown which is on the table by his side, his right holds a truncheon. He wears a large wig. Ships are seen in the background. Engraved by J. Smith.
This portrait, which is one of Kneller's worst, was painted in 1703, when Charles was in England on a visit to Queen Anne, who was supporting his claims to the throne of Spain against the Duke d'Angou. He landed here on Christmas Day, and went at once to Windsor, where he was entertained by the queen with great hospitality and kindness, which he acknowledged by paying compliments to the ladies and presenting the Duchess of Marlborough with a magnificent ring. For painting this portrait Kneller was made a knight by the Emperor Leopold. Charles was proclaimed Emperor of Germany in 1711.
- 491 Stoning of St. Stephen (738) ROTTENHAMMER?
The saint is kneeling in a vestment, with outstretched arms and face turned up to heaven. Behind are men stoning him. On canvas, 6 ft. high, by 5 ft. wide.
In James II.'s collection, No. 839.
- 492 Christ in the House of Martha and Mary (737) unnamed.
He is seated to the right; Mary kneeling at His feet.
- 493 Landscape (731) LUCATELLI.
Two shepherds on a hillock to the left, beyond a waterfall, and in the distance a town on the summit of a hill. On canvas, 3 ft. high, by 4 ft. 9 in. wide.
- 494 Landscape with Ruins (739) unnamed.
Shepherds, cattle, sheep, goats, and cottages are in the foreground.
- 495 Venus and Cupid (740) PONTORMO?
Venus lies, nude, on white drapery, with her head to the right; her left hand holds Cupid's bow, who is endeavouring to take it back. Cupid is winged, and has a belt round his waist. Two doves, two roses, and an apple are in the lower right-hand corner. On wood, 5 ft. 2 in. high, by 7 ft. 3 in. wide.
This is a similar but very inferior composition to No. 300, and is certainly not by Pontormo, to whom it is attributed. It was in James II.'s collection, No. 996:—"A large Venus, with Cupid, and two doves by her."
- 496 A Japan Peacock (543) BOGDANE.
A lake scene behind. On canvas, 9 ft. high, by 2½ ft. wide.
- 497 View on the Thames near Whitehall (742) unnamed.
Showing also the buildings of old Scotland Yard, and the garden of Richmond House.

- 498 Landscape—Cattle at a Fountain (735) H. ROOS.
On the left is an arched fountain, with a statue on the top, and a basin below. A cow is drinking from it, others are lying down. On canvas, 2 ft. 3 in. high, by 2 ft. wide.
- 499 Ruins, with a Vase (744) GRIFFIER.
In the centre is a pedestal, surrounded by water, surmounted by a vase. Two figures are stepping out of the water. To the left is an escutcheon carved in stone, and surmounted by a death's head. To the right are an arched cave and a river.
John Griffier was a Dutch painter, who came to England after the Fire of London. He was particularly fond of painting river scenery, and he spent a great part of his time in a barge on the Thames.
- 500 A Magdalen (743) PALMA GIOVINE?
Seated, turned to the right; her legs, arms, and breast bare. She leans her head on a skull, and is reading an open book lying in front of her. On canvas, 6 ft. high, by 5 ft. wide.
- 501 Princess Isabella, Daughter of James II. (748) LELY.
Seated, turned to the right, but facing in front. Nude, except a white cloth fringed with gold; a wreath of flowers on her head. Her two hands are on the head of a lamb to the right. On canvas, 3 ft. high, by 2 ft. 7½ in. wide.
Hitherto unnamed, but there is an engraving in mezzotint after it, by Alexander Browne, which sometimes has the inscription:—"The Lady Isabella. P. Lelÿ Eques pinxit"—though more commonly without it, as it was erased from the plate after her death in March, 1680. She was the daughter of James and Mary of Modena, and was born 28th August, 1676. (J. C. Smith's *British Mezzotint Portraits*, i., 113.)
- 502 Duchess of Brunswick, Sister of George III. (603) A. KAUFFMAN.
Full-length, turned to the right. She holds a child in her arms on an altar in front of her. She is dressed in white with an orange-coloured mantle, lined with light blue; she wears sandals. On canvas, 8 ft. 11 in. high, by 5 ft. 11 in. wide.
On the left at the foot of the column is the signature:—"Angelica Pinx: Aº. 1767."
To the left, on a vase, the inscription:—
Carol. ILLE de Bruns. & Priñ. Hered.
A. MDCCCLX M. Jul. apud Enisdorff VICTORIA.
et A. MDCLXIV M. Jan. apud Lond. AMORE. Coron.
Augusta, the eldest daughter of Frederick, Prince of Wales, was born on the 31st of July, 1737, and was married to the Duke of Brunswick on the 17th of January, 1764. By him she became the mother, among other children, of Caroline, Princess of Wales, and of Duke William Frederick, "Brunswick's fated chieftain," who fell at Quatre-Bras. In 1767, when this portrait was painted, she was in England on a visit.
The child in her arms must be her eldest son Charles George Augustus, who was born 8th February, 1766, and died in 1806.
- 503 Landscape—Men Fishing in a Stream (750) VAN DIEST.
To the left tall trees; the men stand on large stones in the centre of the stream. On canvas, 5 ft. high, by 3 ft. wide.

- 504 Landscape—A Stream and Weir (751) G. EDEMA.
To the right and left are lofty trees; in the foreground two figures, and in the distance a town. On canvas, 6 ft. high, by 3 ft. wide.
Gerard Edema is mentioned by Walpole as a scholar of Everdingen (see No. 698), who came to England in 1670.
- 505 Landscape—A Stream and a Bridge (752) DANCKERS.
Some figures are on the shore, and others in a boat beneath some trees to the right. Beyond the bridge are Italian buildings. (See No. 489.)





The Little Closet.

506 Twelve Saints (753-764) D. FETI.

These pictures belonged to Charles I., whose cypher is stencilled behind them, and who acquired some of them, at any rate, from Mantua; for we find in the Duke of Mantua's catalogue of 1627 this entry:—"7 quadri, depintivi santi et sante diversi, opere del Feti," valued at 420 liras. (For Feti, see No. 151.) Among the pictures sold at Whitehall by the Commonwealth were:—"A Saint with a Lillie; another S^t in White; A S^t writing with a penn; A S^t with a white napkin; A S^t in a red Garment all by Ffettee. Sold to M^r Decrittz y^e 23rd Oct. 1651 for £36." Seven more were sold the same day at Hampton Court to Mr. Jackson for £42. They afterwards occur in James II.'s catalogue, No. 843, &c. On canvas, 2 ft. 10 in. high, by 2 ft. 6 in. wide.

Some of them are to be recognized in the descriptions in Charles I.'s catalogue, p. 143, &c., thus:—

"The picture of an old grey-bearded Capucin Fryar holding with both his hands a staff, in his grey Capucin habit, a Mantua piece done by Fetti." (753)

"A middle-aged, side-faced saint, with a long brown beard, writing with a pen in a book in a light yellow and green habit." (755)

"Another old Fryar, side-faced, with a long grey beard, looking upwards, holding in his left hand a white lily branch, whereon are two a little blowed open, and six buds." (757)

"A Saint in a white habit holding both his hands on his breast." (758)

507 Senators of Venice in the Senate-House (64) FIALETTI.

This picture, though poor as a work of art, is historically curious. It was brought by Sir Henry Wotton from Venice, where he was ambassador, on and off, from 1604 to 1625; and he bequeathed it together with the pictures of the "Four Doges," No. 526, to Charles I. His will refers to them thus:—"And first to my most dear sovereign and master, of incomparable goodness (in whose gracious opinion I have ever had some portion, as far as the interest of a plain honest man), I leave four pictures at large of those Dukes of Venice in whose time I was there employed, with their names written on the back, which hang in my great ordinary

dining room, done after life by Edoardo Fialetti. Likewise a table of the Venetian College, where ambassadors had their audiences; hanging over the mantel of the chimney in the said room, done by the same hand, which containeth a draught in little, well resembling the famous Duke Leonardo Donato, in a time which needed a wise and constant man."

At the upper end of the chamber is a dais, in the centre of which is seated the Doge; on his right is a secretary in black. On each side are three councillors in red, and seven in black. On the side seats are others. In the body of the hall are some persons entering. On canvas, 5 ft. 8 in. high, by 8 ft. 7 in. wide.

At the Commonwealth this picture was sold to a Mr. Delamere, 28th July, 1650, for £10. It is afterwards in James II.'s catalogue, No. 1018.

- 508 View of Windsor Castle (767) unnamed.

St. George's Chapel is seen on the left; a sailing boat is on the river. Perhaps the "Landscape of Windsor Castle; by Dankers," No. 297 in James II.'s catalogue.

- 509 St. Peter in Prison (768) STEENWYCK?
Dirty and indistinguishable. Similar to No. 670. $3\frac{1}{2}$ ft. high, by 4 ft. wide.





Queen's Private Chamber.

IN this room is another marble bath or basin, which was probably used by Queen Anne, when she resided here, as the door in the wainscot leads into her bedroom. The corner fireplace, the finely carved cornice, and the old china, are worthy of notice.



510 Greek and Ottoman Architecture (769) GHISOLFI.

In the foreground to the right is a range of buildings stretching away to the distance, consisting of a doorway with a portico of two Corinthian columns supporting a semicircular pediment; beyond is an arched open hall, and behind, a dome of two minarets. To the left is a spacious area paved with black and white marble, where are seated two Greeks, and a Turk is passing by them. On canvas, 3 ft. 8 in. high, by 4 ft. 3 in. wide.

511 Portrait of a Lady (927) unnamed.

Half-length, turned to the left; facing in front. In her left hand she holds a hunting horn; her right is by her side. She is in a flame-coloured dress trimmed with blue, and has a band round her waist.

512 Queen of Prussia (907) ANTON GRAFF?

Seated in an high-backed armchair covered with blue velvet; she is turned to the left, but faces in front. Her right hand rests on a table beside her, and points to a book; her left hangs by her side. She is dressed in black trimmed with ermine, and her head is covered with a black lace veil. Her hair is white. On canvas, 4 ft. 7 in. high, by 3 ft. 3 in. wide.

This is attributed in the *Royal Catalogue* to Graff, a German painter who flourished at the end of the last century.

Is this Sophia Dorothea, sister of George II., who married, in 1706, William I., King of Prussia, and who died in 1757?

513 Frederick the Great (555) ANTOINE PESNE.

Full-length, standing, turned to the left, but facing round to the front. His left hand points to a battle in the distance; his right holds a marshal's truncheon. He is in armour, over which is a crimson ermine-lined mantle; he has a small close-curved wig; his helmet is on the ground in front of him. On canvas, 8 ft. 7 in. high, by 5 ft. 7 in. wide. For another portrait of him see No. 868.

"To this admirable painter (*i.e.* Pesne) I am inclined to attribute the portrait of Frederick the Great. The king, who is still in youthful years, is pointing to a battlefield in the background, probably in allusion to the Silesian war. A picture of considerable merit."—(*Waagen*.) This praise was probably inspired rather by the great critic's patriotism than by his judgment. By most connoisseurs the painter is now remembered only in the following couplet by Frederick the Great:—

"Quel spectacle étonnant vient de frapper mes yeux,
Cher Pesne, ton pinceau t'égale au rang des Dieux,"

which Voltaire interpreted thus:—"Le roi ne regardant jamais le peintre, ce dernier était pour lui invisible comme Dieu." Pesne was in England in 1724.

514 The three Daughters of George II. (625) MAINGAUD.

Three half-length, life-size figures. The eldest, Anne, born in 1709, is on the right, facing to the front, her right hand holding a rose to her bosom. The second, Amelia Sophia Eleonora, born in 1711, is to the left behind, looking at her youngest sister, and with her right hand round her shoulder, pointing. The youngest, Elizabeth Carolina, born in 1713, is seen nearly in profile to the left, looking at the spectator; she has a wreath of flowers on her left shoulder.

Of the Princess Anne it is said that "she was vain without cause, imperious without being dignified, and ambitious without the means of gratifying the passion." When a mere child she told her mother she wished she had no brothers that she might succeed to the throne, and when reproved she answered, "I would die to-morrow to be queen to-day." To satisfy her ambition she married, in 1734, the Prince of Orange, a repulsively hideous man, having declared she would do so even if he were a baboon. "Well, then," said the King, "there is baboon enough for you."

Her sister Amelia, on the contrary, was never married. She occupied herself entirely in her youth with painting, in her old age with play, and in her middle age with gossip. "Princess Emily," writes Walpole, "remains in London, saying *civil things*: for example, the second time she saw Madame de Mirepoix, she cried out, 'Ah! Madame, vous n'avez pas tant de rouge aujourd'hui: la première fois que vous êtes venue ici, vous aviez une quantité horrible.'"

Elizabeth, their amiable sister, who devoted herself entirely to works of charity, led a retired life, marred by ill-health, and embittered by an unfortunate attachment to "that mere white curd of ass's milk," Lord Hervey. (*Jesse's Memoirs of the Court.*)

- 515 Duke of Gloucester (778) LELY?

Seated on a red cushion, facing in front. Dressed in white, with a white feather on his head. His two hands are held to the left towards a flying bird, which he retains by a string. Background, a crimson curtain to the left, a landscape to the right. On canvas, 4 ft. high, by 3 ft. 3 in. wide.

This is, perhaps, "The Duke of Gloucester, by Lely"—No. 1109 in James II.'s catalogue, but it is not quite certain that it represents him at all. If it does, it of course belongs to Lely's earlier time, and must have been painted while the young prince was in the custody of the Countess of Leicester at Penshurst. It is far more likely a portrait by Kneller of William, Duke of Gloucester, son of Queen Anne. (See Nos. 41 and 830.)

- 516 The Last Supper (776) BASSANO.
Indistinguishable. On canvas, 2 ft. by 3 ft.

- 517 Two Daughters of George II. (917) MAINGAUD.
Full-length figures. The eldest is to the left, standing, her right arm clasping a stem of tree, round which twines a vine; her left hand giving a rose to her younger sister; she is dressed in white. Her sister is kneeling to the right, facing in front, and takes the rose with her left hand; her right rests on a lictor's fasces. On canvas, 4 ft. 6 in. high, by 3 ft. 7 in. wide. (Compare No. 514.)

- 518 Frederick, Prince of Wales (619) VANLOO.
Full-length, face turned to the right. His right hand is extended, his left holds back his crimson and ermine cloak. His dress is blue with rich gold lace. He has a short wig. On canvas, 7 ft. 9 in. high, by 4 ft. 9 in. wide.

Vanloo came to England in 1737, and this portrait was probably painted about two years after. He became a very popular artist, and made a great deal of money, for, as his French biographer observes :—"L'Angleterre est le pays où il se fait le plus de portraits et où ils sont mieux payés." Engraved by Baron.

This picture, therefore, dates from the time when the Prince was about thirty-one years of age, and had been expelled from St. James's Palace, and was in declared enmity with his father. His insignificant character, which excited contempt rather than dislike, is very happily satirized in the famous epitaph :—

"Here lies Fred,
Who was alive and is dead;
Had it been his father,
I had much rather;
Had it been his brother,
Still better than another;
Had it been his sister,

No one would have missed her;
Had it been the whole generation,
Still better for the nation;
But since 'tis only Fred,
Who was alive and is dead,
There's no more to be said."

- 519 View of the Arno at Florence by Day (653) PATCH.
The river is crossed by a five-arched bridge, and covered with boats; on both sides are quays.

- 520 View of the Arno at Florence by Night (642) PATCH.
The river is crossed by a three-arched bridge, at the end of which is a bonfire. The moon is shining, and there are lamplights. In the distance on the right is the Duomo and Giotto's Tower seen over the housetops.

These have been usually called views of Rome, and attributed to Fabier. They are both on canvas, 2 ft. 10 in. high, by 3 ft. 9 in. wide. On a boat in the centre foreground of No. 519 is the signature, "PATCH, 1763." Thomas Patch was an English engraver and painter who went to Italy with Sir Joshua Reynolds.

521 Portrait of George I. (782) KNELLER.

Seated, facing in front. He is in the robes of the Order of the Garter. His left hand on the arm of the chair, his right on a table, whereon are a crown and a plumed helmet. On canvas, 7 ft. 9 in. high, by 4 ft. 9 in. wide.

George I. was the tenth sovereign who sat to Kneller, and for this portrait, which was painted soon after his accession, the king made him a baronet. Addison refers to it in his "Lines to Sir Godfrey Kneller on his picture of the King," beginning :—

"Kneller, with silence and surprise
We see Britannia's monarch rise,
A godlike form, by thee displayed
In all the force of light and shade ;
And, awed by thy delusive hand,
As in the Presence Chamber stand."

522 George II., when Prince of Wales (783) KNELLER.

Standing, facing in front ; his left hand on his sword, his right on his hip. He is in the full robes of the Garter, with ermine cloak, powdered wig, &c. On a pedestal behind him is a crown. Signed in the lower left-hand corner, "*G. Kneller. Baronetis ;*" and dated 1716.

Kneller was made a baronet in 1715, and died in 1723 at the age of seventy-five. This picture represents George II. at the age of thirty-three, and before his quarrel with his father.

523 Caroline, Queen of George II. (784) ZEEMAN?

Full-length, standing, figure to the left, face a little to the right. Her left hand holds up her cloak, her right is on a table, on which is a crown and sceptre. She wears a blue velvet dress trimmed with broad gold braid, and a white satin skirt, richly worked with gold and jewels. Her hair is short and powdered. On canvas, 7 ft. 9 in. high, by 4 ft. 9 in. wide.

This was formerly attributed to Kneller, but it cannot be by him, as she is represented as queen, while Kneller died four years before her accession. (Compare No. 834.) Caroline was forty-five when her husband became king.

"Her levées," says Coxes, "were a strange picture of the motley character and manners of a queen and a learned woman. She received company while she was at her toilette ; prayers and sometimes a sermon were read ; learned men and divines were intermixed with courtiers and ladies of the household ; the conversation turned on metaphysical subjects, blended with repartees, sallies of mirth, and the tittle-tattle of a drawing-room."

524 A Labyrinth and Pleasure Garden (787) . . . TINTORETTO.

In the centre of the maze is a table, at which four ladies are seated ; four attendants standing by. In the right foreground are four more ladies seated in a bower. On the left is a band playing. Behind are various sports and other incidents. In the background to the right is a palace. On canvas, 4 ft. 10 in. high, by 6 ft. 7 in. wide.

This has always been traditionally attributed to Tintoretto, and it is probably the same "Labyrinth by Tintoretto" which was put on board "The Charity" at Venice, on April 25th, 1615, and consigned to the Earl of Somerset. (See Sainsbury's *Original Papers concerning Rubens*, p. 274.) There is nothing to fix the exact date when it came into the Royal Collection, but that it belonged to Charles I. is evident from its being in one of his old frames, and it is doubtless the "Large piece being a maze with a great many figures," which was No. 47 in James II.'s catalogue, but without the painter's name.

525 Landscape—A Palace and Garden (790) DANCKERS.

A circular flight of steps with a stone balustrade leads up to the palace on the left; a woman is coming down them. In the distance is a domed building.





King's Private Dressing Room.

OVER the fireplace is some exceedingly beautiful carving by Gibbons; and all round the room is a richly carved oak cornice of the acanthus-leaf pattern. There are some very dilapidated old chairs, but of fine workmanship, of the time of Queen Mary.

The marble bust of a negro, which stands on a pedestal in this room, is believed, and probably correctly, to be William III.'s favourite servant, who frequently appears in portraits with the King (see No. 31). The face and neck are of black marble; while his dress, and the dog's collar round his neck with a bell, are of grey and white.

The Tapestry represents the Battle of Solebay, which was fought on May 28th, 1672, between the English and French fleets under the Duke of York and the Comte d'Etrées, against the Dutch fleet under De Ruyter. The Dutch fleet, it will be remembered, consisting of 91 men-of-war, 54 fireships, and 23 tenders, attacked the combined fleet, composed of 100 English and 40 French men-of-war, when at anchor in Southwold Bay, or Solebay, on the coast of Sussex.

In the first piece of tapestry, on the left, we see the two fleets drawn up in the form of a crescent just off the sea-shore, and a few Dutch ships coming forward on the right. The second piece shows the English fleet under sail. There were originally, no doubt, several other pieces, giving the combat itself, in which the heroic Lord Sandwich (see his portrait, No. 11) lost his life. Both sides claimed the victory. Each piece is 12 feet high by 24 feet long, and has a fantastic border of tritons, dog fish, &c.

526 Four Doges of Venice (791-794). FIALETTI.

See note to No. 507.

These four portraits are each three-quarter lengths, and represent the Doges in their robes, lined with ermine and having ermine tippets, and with Doges' caps. On canvas, 5 ft. 4 in. high, by 4 ft. wide.

The names of three of them are uncertain, as the inscriptions, which were on the backs in Charles I.'s time, were not to be found when the pictures were repaired by Buttery in 1878, as they had been relined and enlarged.

? Marino Grimani, Doge from 1595 to 1605 (791)

In a yellowish-brown robe, turned to the left. His left hand is raised, and holds a sealed paper; his right, with a gold ring on the forefinger, is pointing down. He has a grey beard and moustache.

? Giovanni Bembo, Doge from 1615 to 1618 (792)

In a crimson brown robe. He has a grey clipped beard. Turned to the right; same action with his hands as the preceding.

Leonardo Donato, Doge from 1605 to 1612 (793)

In a yellow brocaded robe; his right hand by his side. He has a moustache, and a grey beard under his chin. Painted in the upper left-hand corner :—
"LEONARDO DONATO DOGE DI VENETIA."

? Antonio Memmo, Doge from 1612 to 1615 (794)

In a crimson brown robe, with a lace skirt underneath. His glove is in his right hand; his left is raised.

527 Caroline, Queen of George II. (795) ZEEMAN?

Bust; profile to the right. Her hair is drawn off her forehead, curled and powdered. She is in a blue dress with ermine. Oval.

The queen is here older than she is represented in Nos. 523 or 834.

528 A Turkey Carpet with Fruit and Flowers (231) . MALTESE.

The carpet, which is very heavy, is partly on a table, partly on the floor; also on the table is a chased gilt jug, and another is below. The fruits are apples, figs, grapes, &c. On canvas, 3 ft. high, by 4 ft. 3 in. wide.

This is a characteristic specimen of an artist whose works are rare, and of whom little is known, beyond the fact that he lived at the end of the seventeenth century, and that he was called Francesco Maltese from the place of his birth. "He is by no means an indifferent painter. His pictures represent the objects faithfully; his handling is large and vigorous, his colour bold and striking; he excelled in painting carpets and musical instruments."—(Bryan.)

529 Venus and Adonis (367) B. GENNARI.

A similar composition to the well-known Titian's at Dulwich and the National Gallery. Venus, nude, rests on a bank to the left; Adonis is running away from her; Cupid in front of him. On copper, 1 ft. 1 in. high, by 1 ft. 9 in. wide.

Benedetto Gennari was one of Charles II.'s painters. This and several similar pieces by him are enumerated in James II.'s catalogue.

530 Madonna and Child (565) BASSANO?

Perhaps No. 642 of James II.'s pictures :—"A small piece, being the birth of Christ, with St. Joseph; by Bassan." 10 in. by 8 in.

- 531 A Dutch Barrack Room (577) C. TROOST.
Soldiers are sitting, smoking, and looking at military maps on the walls. On canvas, 1 ft. high, by 1 ft. 5 in. wide.

Cornelius Troost, a painter more valued by his countrymen than appreciated here (see Bryan's *Dict.*), faithfully portrayed the life of his time. He died in 1750.





George II.'s Private Chamber.

WHEN George II. occupied this room, it was hung with red damask, which must have harmonized well with the rich deep-toned oak of the carved cornice and of the old-fashioned corner fireplace. It is now hung almost exclusively with flower-pieces, mostly by Baptiste.



- 532 Four Flower-Pieces (799-802) BAPTISTE.
 A gilt vase with tulips, chrysanthemums, sunflowers, hyacinths, and a branch of an orange tree (799)
 A gilt vase with roses, stocks, peonies, honeysuckle, poppies, &c. (800)
 A group of tulips, cornflowers, carnations, roses, &c. (801)
 A green glass vase with hyacinths, poppies, honeysuckle, &c. (802)
 On canvas, of various sizes.
- 533 Fruit with a Monkey and Cockatoo (803) BOGDANE?
 In the centre is a basket with fruit, on a white cloth; the monkey, with a black and white mane, is taking some apricots out of it. The cockatoo is above.
- 534 Three Fruit and Flower-Pieces (804-806) BAPTISTE.
 A group of grapes, melons, figs, and roses, in the centre; white poppies with a green parrot and a monkey, dressed as an old woman, stealing grapes, on the right; and iris-like flowers with a monkey, dressed as a man, on the left . . . (804)

- Lilies, poppies, damask roses, &c., growing (805)
 In the centre, grapes, peaches, &c.; on the right, roses and a parrot; on the left, a parrot, and a dog barking at a fox carrying off a drake (806)
- 535 Flowers—Vases of Tulips and Roses (807, 808) . . . M. DI FIORI.
 On the pedestal at the foot of the vase are grapes and oranges (807)
 On the pedestal is a gold vase, and oranges by it (808)
 Mario di Fiori was a flower-painter who lived in Rome at the end of the seventeenth century.
- 536 Fruit and Flowers (809) M. A. CAMPIDOGGIO.
 A group of grapes, pomegranates, and a cut melon; above are a white flower and convolvuluses; below an apple, &c. On canvas, 3 ft. 4 in. high, by 2½ ft. wide.
 This is doubtless the "Italian piece of fruit with grapes and flowers," No. 947 in James II.'s catalogue, and perhaps the "piece of fruits" sold by the Commonwealth for £44, and there attributed to Labrador.
- 537 Flower and Fruit-Pieces (810, 811) BAPTISTE.
 An upset basket, on which is a squirrel, with grapes, peaches, &c., in the centre; on the right a spaniel barking, and crown imperials (810)
 An upset basket with a bird perched on the rim, and plums, grapes, peaches, &c.; on the right is a monkey in a red coat, stealing the fruit (811)
- 538 Fruit-Pieces—Grapes, Peaches, &c. (812) . . . VAN AELST.
 A group of white grapes, peaches, walnuts, &c., on a table. A white butterfly, a snail, and a bluebottle, are on the fruit. On canvas, 2 ft. high, by 1 ft. 7 in. wide.
 This is attributed to Van Aelst, whose name is appended to it in Queen Anne's catalogue, No. 203.
- 539 Fruit-Piece, Apples, &c., in a Dish (813) . . . LABRADOR.
 This has long been attributed to Campidoglio; but it is evidently "The Picture of several sorts of Fruits, in a white earthenware vessel; grapes, apples, chestnuts, and the like. Painted on the right light. Done by the Spanish Labrador, given to the King by my Lord Cottington," in Charles I.'s catalogue, page 4. It was afterwards sold by the Commonwealth for £5; but is found in James II.'s and William III.'s catalogues, attributed to the same painter. On canvas, 2 ft. 9 in. high, by 2 ft. 4 in. wide; which are the dimensions given in King Charles's catalogue.
 See No. 467 for another picture by this rare painter.
- 540 A Gold Vase of Flowers, with Birds (814) BOGDANE.
 The vase holds a red liliaceous plant. Below are grapes, and apples on which two birds are perched.
- 541 Four Flower and Fruit-Pieces (815-818) BAPTISTE.
 A vase on a stone slab, with poppies, hyacinths, &c. (815)
 A vase with lilies, poppies, &c., and below peaches, plums, &c. (816)
 A vase with tulips, poppies, daffodils, &c. (817)
 A group of poppies, jonquils, &c. (818)
- 542 *Unassigned.*
- 543 *Unassigned.*

544 Grapes in an Earthenware Bowl (823). CAMPIDOGGIO?

The grapes are black and white, and have many leaves. On the table to the right are two figs. On canvas, 2 ft. high, by 2 ft. 7 in. wide.

Behind is a label inscribed:—"Extract from Mrs. Delany's will:—"I desire the grapes, painted by M. Angelo Carravaggio may be, after my decease, presented to the King, as a small offering of the gratitude that I felt to my last moments of his Majesty's unbounded condescending goodness and munificence at the time of my deepest distress—Mary Delany." (See No. 375 for her portrait.)

This is now ascribed to Campidoglio, but it is perhaps by Labrador (see No. 539), and is very likely the "Piece of grapes in a red pot by Labrador" which had belonged to Charles, and was sold after his execution for £10.

545 Flower-Piece, with a Child (824) BAPTISTE.

To the right is a vase of roses, tulips, &c.; and apples and grapes by it. The child is on the left, with naked bosom and white drapery, holding up some convolvulus in her right hand. On canvas, 4½ ft. high, by 3 ft. 9 in. wide.

546 Unassigned.**547 Two Flower-Pieces (826, 827) BAPTISTE.**

A green glass vase with chrysanthemums, poppies, honeysuckles, &c. . . (826)

A gold vase with roses, tulips, &c., and melons, grapes, plums, &c., below (827)

548 A Stable with Cattle, Sheep and Figures (601) unnamed.

To the right is a woman with two children; behind her a peasant. On copper, 1 ft. 4 in. high, by 1 ft. 2 in. wide.

549 Blind Man's Buff (666) PIETRO LONGHI.

In the centre are two ladies, one a young girl, in light dresses; they are both facing in front, and looking at the blindfolded man; the elder holds up her dress so as to screen another lady behind her to the right. She who is dressed in blue is half kneeling by them, and looking, with her right hand to her chin, at the blindfolded man. He is walking to the right, and has his two hands outstretched. Behind him is another man creeping away smiling, with his right forefinger held to his lip. On wood, 2 ft. high, by 1 ft. 7 in. wide.

Signed behind:—"Pietris Longhi."

550 A Stable with Cattle, Sheep and Figures (599) unnamed.

A woman on the right with two children is offering some food to a peasant behind. Companion to No. 548.

551 Attending the Sick (669) PIETRO LONGHI.

In the centre is a young man in bed, facing in front, looking at a young lady in a dressing-gown, who is sitting by his side. She holds a cup in her left hand. To the left are two servants, one bringing in a tray, another carrying away cups, and turning round and smiling at him. Pictures of Venus and Adonis hang on the walls, which are green. Figures about ten inches high. On wood, 2 ft. high, by 1 ft. 7 in. wide.

Signed behind with the painter's brush:—"Pietris Longhi, 1744."

552 Still-Life—A Lute and a Music Book (785) . ROESTRATEN.

On a table covered with a red cloth are the above articles, also a bow, and cups of wrought silver. On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

This was in James II.'s catalogue, No. 857:—"A piece with a lute in it, and several pieces of plate; by Roestraten." (See note to No. 744.)

553 Boys with Flowers (828, 829) S. RICCI.

These are two indifferent decorative pieces. In one the boy clasps a vase of flowers, in another he holds a basket on his head. On canvas, 3 ft. 3 in. high, by 2 ft. wide.





The Lobby.

- 554 Robert Darcy, Earl of Holderness (831) *unnamed*.
 Full-length, facing in front ; in peer's robes ; bareheaded ; his left hand in his belt, his right holding his coronet by his side.
 Holderness was dismissed from office by George III. in 1761, when he appointed Lord Bute to succeed him.
- 555 An Encampment (832) VAN DER MEULEN.
 On the left are the houses of a village ; beyond, in the centre, is a camp ; and in the background a fortified town, in which is seen a fine cathedral and other lofty buildings. In the foreground, to the right, is a trooper leading a heavily laden horse. On canvas, 5 ft. high, by 8 ft. 4 in. wide.
- 556 Judgment of Paris (833) L. CARACCI?
 In James II.'s catalogue, No. 17, was :—"A large piece of the Judgment of Paris by Ludovico Carrachi."
- 557 Portrait of a Gentleman—Waller, the Poet? (835) *unnamed*.
 Bust, to the right, looking in front. He wears a blue coat, a white tie, and a large wig. He is shaven, and appears about sixty years of age.





King's Gallery.

SIR CHRISTOPHER WREN built this room expressly for the reception of Raphael's cartoons, which formerly hung here, till their removal in 1865, by command of Her Majesty the Queen, to the South Kensington Museum. It must be confessed that Wren was far from successful in his design, for the room afforded scarcely a single condition favourable to their inspection. They were hung on the upper part of the wall, above the wainscot, and so high, that their lower edge was but a few inches below the top of the windows; and the upper windows, which might easily have been pierced, and would thus have admitted double the light, were, most unaccountably, never made at all: the spaces on the outside being painted with frescoes by Laguerre, and, on the inside, covered with a heavy oak cornice.

Wren's proposals for the decoration were as follows:—"The Gallery to be fitted for the Cartoons, with wains-cote on the windowe side, and below the Pictures, and between them, to preserve them from the walls, and with a marble chimney, and marble soyles in the windowes, and other things proper to complete the same."

The chimney-piece is a fine bas-relief, in white marble, of Venus, drawn in her chariot by Cupids. Between the windows, and the large spaces for the cartoons, there are oak pilasters with beautifully carved capitals. The doorways are also finely carved.

In old days the Privy Council used to sit in this Gallery, whence it is sometimes called The Great Council Chamber. It is 117 feet long, 24 feet wide, and 30 feet high; it extends along the whole of one side of the Fountain Court, and has twelve windows. At present it is much disfigured by four tall green-painted screens on which the pictures are hung.

558 Margaret Tudor, Queen of Scotland (519) . Copy by MYTENS.

Full-length, turned to the left. She is attired in the early Tudor costume, with a square-cut bodice, a large black furred cloak, and a red skirt, bodice, and sleeves. Her arms are folded in front of her, and on her left a marmoset is perched. She stands on a Turkey carpet. In the background on the right are a dark curtain and a column; while, on the left, a landscape is seen over a balustrade. On canvas, 7 ft. 10 in. high, by 4 ft. 7 in. wide. In the lower right corner is painted an imitation label inscribed :—“*Margarita uxor Jacobi quarti Regis Scotorum; filia Henrici Septimi Anglorum Regis. Ætatis Suae 26.*”

This is “The picture of the said King James IV.’s Queen, who was eldest daughter to King Henry VIIth of England, done after an ancient piece, at length, by Dan Mytens,” in Charles I.’s catalogue, page 87, which was sold by the Commonwealth for £20 to Margaret Thompson, Nov. 8th, 1650 (*Inventory*, page 148), but reappears in James II.’s catalogue, No. 16. The original cannot be traced, though it is mentioned in Charles I.’s catalogue; but a picture of similar character is now at Queen’s College, Oxford. (See *Old London*, p. 294.)

As the Queen’s age is given here as twenty-six, the original must have been painted in 1515, the year of her visit to England, when she was received with much distinction by her brother Henry VIII.; and evidently before her face was disfigured by the small-pox in 1522. In marrying her to James IV. in 1502, her father is supposed to have had in view that union of the two crowns which did, in fact, at last take place, 100 years after, through their grandson, James VI.

When her first husband was killed at Flodden, Margaret married, with unbecoming haste, Archibald Douglas, Earl of Angus, a handsome but beardless boy. The issue of this union was Margaret Douglas (see next picture). In the meanwhile, however, having the family failing of “being highly amorous, but totally insensible to the delicacies of the tender passion,” she entered into very improper relations with the Earl of Albany; but speedily transferred her affections to Henry Stuart, a young man of twenty, whom she married after obtaining a divorce from Angus. Her efforts to be released from Stuart, when she got tired of him, were frustrated by her son. She died in 1541.

559 Margaret Douglas, Countess of Lennox (513) . . . —?

Full-length, turned to the left. She wears a black dress edged with white fur, and a small ruff. Her cap is a close flat one, such as was worn by widows. In her right hand she holds her gloves; her left rests on the corner of a table. She stands on a very bright-coloured carpet, and to the right, jumping up to her, is a little spaniel. On the table to her right is a curious clock representing a temple with a dome supported on columns, on the top of which is a dog supporting a shield of arms, which, by its rotation, shows the hours on a dial. On canvas, 7 ft. 8 in. high, by 4 ft. 6 in. wide.

In the upper left-hand corner is painted :—

THE LADY MARGARET HIR GRACE
LATE WIFE TO MATHEW ERLE
OF LENNOX REGENT OF SCOTLANDE
AND MOTHER TO HENRY KINGE
OF SCOTLAND.

Ætatis 55.

A°. Dm. 1572.

This has been attributed to Holbein, who had been in his grave thirty years when

it was painted ! It is possibly a copy by Mytens from an original miniature by Hilliard, which belonged to Charles I., and the description of which in his catalogue, page 43, seems to agree with this ; though it is there said to be dated 1575. At any rate, it is No. 16 of James II.'s catalogue, without any artist's name. In the Lenoir collection at Stafford House there is a chalk drawing of Margaret Tudor attributed to Clouet, which is similar to this. (See the autolithograph by Lord Ronald Gower.)

Margaret Douglas was the daughter of the Earl of Angus and Margaret Tudor (see No. 558), and was thus a niece of Henry VIII., at whose court she mostly resided in her youth ; on one occasion he gave her £6 13s. 6d. "to disport herself with at Christmas." When Jane Seymour died, she attended the funeral procession from this Palace to Windsor, and afterwards, in Catherine Howard's time, she had lodgings given her here, near the Queen's. But her fondness for flirting moved the displeasure of her uncle Henry, who directed Cranmer "to call apart my Lady Margaret Douglas, and declare to her how indiscreetly she hath demeaned herself, first with the Lord Thomas, and secondly with Charles Howard, in which part ye shall with discretion charge her with over-much lightness, and finally give her advice to beware the third time, and wholly apply herself to please the King's Majesty."

She seems to have obeyed his injunctions, for we find her as one of the bridesmaids at Katharine Parr's wedding in the chapel here. In 1543 she married the Earl of Lennox, by whom she became mother of Lord Darnley, and thus is an ancestress of the present royal line. When Edward VI. came to the throne she tried to get apartments here ; they were refused, but the King lent her £200 instead.

This portrait, being dated 1572, represents her in mourning for her husband, who was assassinated in Sept. 1571. The inscription, however, is wrong in giving her age as fifty-five ; for being born in 1515, she must have been at least fifty-seven. She was then residing with her son Charles at Hackney, near London, and was at that period on good terms with Queen Elizabeth, to whom she occasionally acted as lady-in-waiting. But soon after she fell under the Queen's displeasure by marrying her second son, Charles (see No. 639) to Elizabeth Cavendish, for which she was sent to the Tower, as she had formerly been for marrying her son, Lord Darnley, to Mary Queen of Scots. She was thus, as she herself complained, thrice thrown into prison, "not for matters of treason, but for love matters"—the first occasion being when Henry VIII. sent her to the Tower because Thomas Howard fell in love with her ! She died at Hackney in 1578, and left in her will a great many clocks, of which she was very fond, one of them of curious workmanship being shown in this picture. (See Miss Strickland's *Lives*, vol. ii.)

560 Mary Queen of Scots (667) Copy by MYTENS.

Full-length, facing in front, turned slightly to the right. Her left hand is on a table covered with a red cloth, on which is a book. Between the fingers of her right hand is a rosary, which "has been added apparently after the completion or first design of the figure, as the hand is not in the action of holding" (note in the *Royal Catalogue*). She wears a rich black dress, with a long white gauze veil or cloak hanging from her shoulders to the ground ; and also the well-known Marie-Stuart widow's cap, a small collar-ruffle, a large ruff, and also lace wings. Round her neck is a small cross. On canvas, 7 ft. 4 in. high, by 4 ft. 6 in. wide.

In the lower right-hand corner is an imitated card, in the manner of Mytens, inscribed :—

	MARIA	
D		G
	ScotIÆ	
PIISSIMA		REGINA
FRANCIÆ		DOTARIA
	ANNO	
ÆTATIS		REGNIQ ^e
	38	
	1580.	

This is "The picture of Queen Mary of Scotland, being King James VI.'s mother, at length; done by Dan Mytens," in Charles I.'s catalogue, page 87, which was sold by the Commonwealth (see *Inventory*, p. 148) to Mr. Grinder, 23rd Oct., 1651, for £20; and which is No. 15 in James II.'s catalogue :—"Mary Queen of Scotland at length, by Mytens." These entries set at rest the question, frequently debated, whether this portrait is by Zuccherò, to whom it has long been attributed; but they do not resolve the far more difficult one, whether any portrait of the Queen purporting to date after the time of her imprisonment can be considered genuine. Dellaway thought not; yet the inscription on this picture shows clearly that Charles I. had a portrait of her, which was then believed to have been painted about 1580. And the original, from which this was copied, though turned the reverse way, and which still bears Charles I.'s cypher behind it, is now in the National Portrait Gallery. It has the same inscription as this picture, but the age and date are different, being 36, and 1578; and it is signed "*P. Oudry*." It gives, however, but a mean idea of the beauty of the divine Queen. Engraved by Boitard?

Altogether the prodigious number and variety of portraits of Mary Queen of Scots is one of the most curious and embarrassing things in the whole history of portraiture. As a French critic observes, there is not a single great house in England, not a single collection, which does not boast of its "true and original portrait" of the unfortunate Queen. "Tantôt c'est une blonde qu'on vous montre, tantôt une brune; ici un nez grec, long et étroit; là court, parfois même retroussé: dans tel portrait la face est ronde et ramassée, dans tel autre elle est longue et ovale." (See Niel's *Portraits des Personnages Illustres*; Gaedeke's *Maria Stuart*, in which yet another portrait is brought forward, which in its turn has been condemned as spurious; and Feillet de Conches' *Causeries d'un Curieux*, vol. iv., where the whole question is exhaustively discussed. See also note to 631.)

For an account of this beautiful Queen, the reader will doubtless prefer to turn to the sympathetic verse of the chivalrous Frenchman, than listen to the detestable libels of her surly maligners. Ronsard, who knew her well, gives this account of her :—

"Au milieu du printemps entre les lys nasquit
Son corps, qui de blancheur les lys mesme vainquit;
Et les roses, qui sont du sang d'Adonis teintes,
Furent par ses couleurs de leur vermeil despeintes.
Amour de ses beaux traicts lui composa les yeux,
Et les graces, qui sont les trois filles des cieux,
De leurs dons les plus beaux cette princesse ornèrent,
Et pour mieux la servir les cieux abondonnèrent."

561 Eleanor of Spain, wife of Francis I. (319) . JEAN CLOUET?

Three-quarters length, facing nearly in front. She wears a black dress very richly embroidered, with slashed sleeves, braided with silver tissue, and very full in the arm, but closely tied at the cuffs, and trimmed with lace. A furred cloak is fastened to her shoulders by clasps jewelled with rubies. Round her neck is a superb necklace, and on her bosom a row of pearls. She wears a black cap, or headdress, studded with jewels. Her hair, which is of a pale reddish brown, is plaited, and falls over the ears on either side. In her hands, which are folded in front, she holds a letter, with this address:—"*A la pñantisima y muy poderosa sinora la Reyna my sinora.*" On wood, 2 ft. 2 in. high, by 1 ft. 11 in. wide.

Although we cannot trace this picture as being in the Royal Collection previous to Charles II.'s reign, we find that an almost identical one—except that the queen holds an orange instead of a letter—is mentioned both in the catalogue of Henry VIII., compiled in 1542, and in that of Charles I. That portrait was sold by the Commonwealth, and this one, which is probably a replica of it, was presumably bought to replace it. At that time, however, it was believed to be Francis I.'s mistress (compare No. 566), and was therefore described in James II.'s catalogue, No. 77, as:—"The Duchess of Valentynois, to the waist, with a letter, by Jennet," a misnomer which clung to it till Horace Walpole pointed out the mistake. A portrait exactly similar, though on a smaller scale, was formerly in Mr. Bernal's collection, and was sold in 1855 to the Duc d'Aumale for £225. There are also other ones extant; and an original drawing, supposed to be by Janet, at Castle Howard.

This admirable portrait must certainly have been painted before 1547, in which year Francis I. died; and it is probable that it was painted before 1542, the year when Henry VIII.'s catalogue was compiled. That a much earlier date, however, than this cannot be assigned to it is evident from the apparent age of the queen. (Compare No. 566.) It has been attributed to Janet—a name which was formerly given indiscriminately to two painters, Jean Clouet, and François, his son—till M. de Laborde distinguished between them. (See his delightful book *La Renaissance des Arts à la Cour de France.*) Waagen was probably right in calling it a work of the elder Clouet, a better painter than his son, though not so well known, as scarcely more than four or five authentic pictures by him are extant. For, besides the fact that it exhibits all the delicacy and feeling characteristic of him, the supposition is confirmed by dates, Jean Clouet, the father, being the favourite painter of Francis I., and François not succeeding to his position at court as painter-in-ordinary and gentleman of the Privy Chamber, till his father's death in 1545. (See note to 631.)

In M. Niel's book (*Personnages Illustrés*, tom. i.) there is a facsimile of a drawing in the Louvre for a portrait of this queen, which bears a remarkable resemblance to the painting before us, and his remarks with regard to it may be quoted as being equally applicable here:—"Cette image ne reflète pas la jeune fille célébrée par Hubert Thomas, mais bien la reine à la maigreur nerveuse, à la pâleur malade et mélancolique. Les cheveux sont d'un blond ardent, circonstance qui dérive d'une mode du temps, plus peut-être que de la réalité elle-même. La lèvre inférieure et le menton présentent cette épaisseur et cette prééminence particulières aux princes et aux princesses de la maison d'Autriche." The inscription on the letter she holds in her hand alludes to the emperor's habit of addressing his letters to her after her marriage:—"A Madame ma meilleure sœur." (See *Papiers d'état du Cardinal Granvelle.*) For other portraits of her, see Nos. 344 and 566.

562 Lady of the Time of Henry VIII. (303) L. CORNELISZ.

This was in Charles I.'s catalogue, among the "Twenty-three little heads, most of them painted without hands upon board, much less than life," page 115: "*Item.* The fourth, a lady's picture, in a golden cloth dressing, with red sleeves, putting a ring to her left-hand finger. A Whitehall piece." Her bodice is square cut and quilted. She has a thick necklace, and a cameo at her breast. On wood, 1 ft. 2 in. high, by 9½ in. wide.

It has been called, as well as three similar pieces close by, "A Lady of the Court of Henry VIII.;" but it is probably some foreign queen (see Nos. 564 and 565), the name of whom had been lost by Charles I.'s time. It is perhaps one of the "Three Italian Ladies pictures, after the life," sold for £3 by order of the Commonwealth.

It is only recently that these little heads, probably copies executed for Henry VIII. from life-size originals, have been attributed to Lucas Cornelisz. He was a Dutch painter who came to England in Henry's reign; and as he is known to have painted a series of small copies of the Constables of Queenborough Castle, which were, and I suppose still are, at Penshurst, he may likely enough have executed these.

563 Portrait of Henry VIII., A.D. 1536 (313) . HOLBEIN or JANET?

This is an exceedingly fine picture, and considered one of the best portraits of Henry. He is seen in a half-length, with his head—but not his eyes—turned slightly to the right. He has reddish hair, a small thin beard and moustache. His eyeballs are dark black-grey. He wears a vest or doublet, cut square across the chest, crossed with strings of pearls, and slashed with rows of white puffs. Over this is a sable-furred jerkin, and underneath is his white shirt, which is brought high up the neck, and terminates in a small frill. He also wears a black cap with a medallion, on which are Our Lady and the Infant Jesus, in colours, and a white jewelled feather falling to the left. In front of him is a table or ledge, with a crimson cushion, on which he leans his right hand; in his left he holds the end of a white scroll, inscribed:—

"MARCI-16. ITE IN MÜDVN VNIVERSV ET PREDICATE
EVANGELIVM OMNI CREATVRÆ."

The background is a rich green. The surface is rubbed, especially about the eyes and mouth, the mouth badly, and the lights gone from the eyes. On wood, 2 ft. 4 in. high, by 1 ft. 10 in. wide.

On the back of the panel is branded Charles I.'s cypher—C.R. and the crown—and there is also a slip of paper on which is inscribed in a handwriting of the time, "*Changed with my Lord Arundel, 1624.*" In Charles's catalogue, compiled in 1639, page 119, it appears as:—"King Henry VIII. when he was young, with a white scroll of parchment in his hand; the picture being to the shoulders; half a figure so big as the life, in a carved gilded frame. A Whitehall piece, said to be done by Jennet or Sotto Cleve." At the Commonwealth "King Henry y^e 8th by Gennett was sold to M^r Baggeley y^e 23rd Oct. 1651 for £25." (See *Inventory*, fol. 506.) It may also be the "Table with the picture of King Henry VIII., then being young," in Edward VI.'s catalogue; but if so, it is difficult to divine how it should have come into the possession of Lord Arundel.

The most various opinions have been expressed as to the painter of this picture. "Undoubtedly a very fine work of Holbein's," says one critic. "Certainly not by

him," says another, but "unquestionably by Janet." "Clearly not by him," replies a third, but by "Sotto Cleeve." "Not at all," cry others, "By Toto, by Luca Penni, by Girolamo da Treviso," &c. Dates, style, tone, drawing—everything is invoked to establish the most opposite theories. "Non nostrum inter vos tantas componere lites." But it may be observed that the authorities whose opinions are entitled to most weight—Dr. Waagen, Mr. Wornum, and Dr. Woltmann—are all agreed that it is not by Holbein; though Wornum is inclined to attribute it to an Italian hand, perhaps Girolamo da Treviso, and Woltmann to a Frenchman.

With regard to the date of this portrait, some are of opinion that Henry was about thirty-eight—certainly not more than forty—when it was painted, which gives us the year 1529; and on this they ground a further argument against its being by Holbein (though Holbein was in England by the beginning of 1527). Two of the critics, however, just referred to, Mr. Wornum and Dr. Woltmann, assign it to the period between 1532 and 1537; and there are two facts which strikingly confirm their views, and make it highly probable that the correct date is 1536. For in 1535 on "the 8th of May the King commanded all about his court to poll their heads; and to give them example he caused his own head to be polled, and from thenceforth his beard to be knotted and no more shaven." (*Stowe's Annals*.) His hair and beard are treated in this fashion here; previously it had been cut straight across the forehead, and hung down lower than the ears all round the head, and the face was shaven. Besides, in the year following, 1536, Henry ordered Miles Coverdale's English version of the whole Bible, of which the printing was finished on the 4th of October, 1535, and which was dedicated to the King, to be laid in the choir of every church, "for every man that will to look and read therein; and shall discourage no man from reading any part of the Bible, but rather comfort, exhort, and admonish every man to read the same." To this, the text which Henry holds in this portrait evidently refers; and the frontispiece of the work, in which the King is shown holding in each hand a book, inscribed "The Word of God," and saying, "Take this and teach," with similar texts, confirms this view. (See *Archæologia*, xxxix., 250; Wornum's *Holbein*, pp. 34, 268; Mr. Scharf's paper in *Old London*, pp. 292, 335; Dr. Woltmann's *Holbein*; notes to the *Catalogue of the National Portrait Exhibition*, 1861, and Froude's *History of England*, iii., 76.)

564 Elizabeth of Austria, Queen of Denmark (296) . . . L. CORNELISZ?

This has been hitherto called "A Lady of Henry VIII.'s Court," but we find it in Charles I.'s catalogue, page 115:—"Item. The ninth being Elizabeth the Austrian, Queen of Bavaria, in a golden cloth habit, holding her two hands one over another."

The word "Bavaria," as Mr. Scharf has pointed out, must be an error of the cataloguer, for "Denmark," as there was no kingdom of Bavaria till very modern days. This picture may, therefore, be the one of "Elizabethe of Austry, Queen of Denmark, with a curtain," in Henry VIII.'s catalogue. (See No. 562.)

565 Lady of the Time of Henry VIII. (297) . . . L. CORNELISZ?

This is perhaps "the Eighth, being the Countess of Collona, in a red habit, with two hands," in Charles I.'s catalogue, page 115. Her left hand, on which there are rings, is held up; the fingers of her right are turned downwards, the tips touching a table in front of her. She has a heavy necklace, and a string of pearls.

566 Francis I. and his wife Eleanor of Spain (319) . . JANET?

Half-length, life-size figures. The Queen is on the right, turned slightly to the left; in her left hand she holds an artichoke, from which rises a caduceus, with little bells at the top; her right hand is grasped by the King. He is turned towards her, but looking in front; his right arm is not seen, his left hand holds hers. He wears a furled robe with slashed sleeves, and on his head a black cap with a white feather, and a medallion with the initial "L" (the first letter of her name, Leonora); while she has a black cap with a feather, and a medallion with his initial, an "F." Her dress is embroidered and her sleeves puffed. Behind her is a small figure of a fool dressed in green with his forefinger held up. On wood, 2 ft. 4 in. high, by 1 ft. 10 in. wide.

This curious picture has for at least 230 years been wrongly named; the lady being called "The Duchess of Valentinois, Francis I.'s mistress," while, in fact, she is Eleanor of Austria, his wife. The earliest record of it under its erroneous title is in the Commonwealth inventory, folio 506:—"Francis of France and ye Duchess of Valentynois, sold to Mr. Baggeley, 23rd Oct. 1651, for £50." At the Restoration "Francis ye 1st of France and the Duchess of Valentinois, by Gennet, valued at £50" was found at Hampton Court (*Hist. Commission. 7th Rep.*); and it was afterwards in James II.'s catalogue, No. 928, "Francis of France and his mistress, half-length." On wood, 2 ft. 4 in. high, by 1 ft. 10 in. wide.

Unfortunately it does not appear in Charles I.'s catalogue at all, though it certainly was in his collection, as his cypher branded behind proves. But there can be little doubt that it is identical with the picture described in Henry VIII.'s catalogue, compiled in 1542, "The Frenche Kynge, the Queene his wiffe, and the Foole standinge behynde him," a suggestion confirmed by the undoubted likenesses to other unquestioned portraits. In any case the lady could not be meant for the Duchess of Valentinois (Diane de Poitiers), for she never was Francis I.'s mistress at all. (See Niel's *Portraits*.)

It was evidently painted at the time of their marriage, which was finally solemnized at Paris in March, 1531. The alliance being regarded as an earnest for the maintenance of the Treaty of Cambrai between Francis I. and Charles V. was very popular in France. And to this the caduceus—the winged staff of Mercury and the emblem of Peace—which the Queen holds in her hand, evidently refers. This fact gives it a peculiar interest, particularly as it has been hitherto supposed that no likeness of her at so early an age was in existence. We see her here as she appeared to her contemporaries:—

"Ainsi que le soliel vient à chacer (*sic*) l'orage
Dout le pays d'autour est presque submergé;
Cest astre ainsi voyant ce royaume affligé,
Vint d'Espagne, et le mit hors de peine et servage."

The meaning of the artichoke and the little bells on the caduceus, and also the gesture of the fool in the background, is not equally clear. M. de Laborde, who saw the picture some thirty years ago, and who was of course ignorant that the lady was meant for the queen, communicated to M. Niel a curious and mystical explanation of it, which, besides being too gross for quotation here, is certainly incorrect. Some light may be thrown on the question by noting the fact that exactly the same device is seen in an old panel picture, engraved by Vertue, of Charles Brandon, Duke of Suffolk, and his wife Mary, widow of Louis XII. of France, probably

painted about the time of their marriage, in 1516, where they are represented in an attitude almost identical with that of Francis and Eleonora in this picture; and also a similar one mentioned by Dellaway as belonging to Sir E. Bridges, where the fool is introduced whispering monitory verses in his ear.

Lord Bath has a picture at Longleat exactly similar to this, which is perhaps the repetition or copy formerly in Charles I.'s collection, valued at £6, and found at the Restoration in the custody of Arthur Samwell.

Since writing the above I have come across a letter of Mary Tudor, Louis XII.'s widow, dated 1530, and addressed to Francis I., which, taken with the above remarks, seems to indicate the painter of this picture:—"Monseigneur mon bons filz, le présent porteur maistre Ambroise, peyntre de très reverendissime legat de France archevesque de Sens, comme suis advertye, bien congnoissez, ayant eu vounté de venir par de ça devers le roi, mon très cher et très honoré frère et moy, à son arrivée a fait de grans présens tant a luy que à moy, passans en singularité plus que ne sauroye estimer, mesmement en choses concernans le fait de son art, au très grand contentement de mon dit seigneur et frère et moy, à raison de quoy, monseigneur mon beau filz, non seulement pour le bon sens et savoir qui par approbacion, a esté congneue estre de plus grande expérience que nul qui fut jamais par de ça, mais aussi de bon voulloir et affection qu'il a eu de me venir visiter et faire chose qui grandement a esté à ma resjouissance, je vous frie tant affectueusement que faire puis, pour et en faveur de moy, avoir le dit Ambroise en vostre singulière recommandation en toutes ses affaires dont il a necessairement besoing, cognoissant qui est un homme qu'on ne doit oublyer, vu ceque dit est, luy donnant par vous à congnoistre que à ma requeste ceste rescription luy a été prouffitable. Ce faisant, me feret très singulier plaisir ainsi que le benoist filz de Dieu sçait, qui, monseigneur mon bons filz, vous ait et maintiengne en sa très sainte et très digne garde avec longue vie. Escript à Londres le xiii^e lour joing l'an mil v^{xx}. Vostre bonne mère, Marie."

- 567 Lady of the Time of Henry VIII. (304) L. CORNELISZ.

In Charles I.'s catalogue, page 114:—"Item. The third a Lady's picture, being in a red cloth habit, laying her two hands upon a table, with white furred ermine sleeves." She has a yellow cap and a necklace. (See No. 562.)

- 568 James II., when young (353) HONTHORST.
(Withdrawn.)

- 569 Christian, Duke of Brunswick, in his youth (356) —?

Full-length, turned to the right, facing in front. His right hand is on his hip, his left rests on the hilt of his sword. He wears a doublet and full breeches of a thick white glossy material, laced with narrow perpendicular lines of gold thread. Over his shoulder is a dark cloak, trimmed with broad gold braid. He has stockings of white silk, red bows at the end of his trunk hose, black shoes with small red rosettes, and a collar-ruff open at the throat. Behind him, on the left, is a table, with a red cloth, on which is a black cap with jewels. Above is a green curtain. He stands on a floor of plain flagstones. On canvas, 6 ft. 1½ in. high, by 3 ft. 4 in. wide.

This has hitherto been unnamed, but in the upper left-hand corner is the inscription:—"Christianus, 1609;" it is therefore doubtless a portrait of Christian, the son of Henry, Duke of Brunswick (No. 335), and the chivalrous

supporter of the cause of his unfortunate cousin, Charles I.'s sister, Elizabeth, Queen of Bohemia. It is a companion picture to that of his sister (No. 283), and is doubtless by the same painter. Compare also Nos. 332 and 59, which are both in the same style. For an account of Christian himself, see the portrait of him by Mytens, dated 1624, No. 330.

570 The Sleeping Shepherd (1129) GENNARO.

This was formerly unnamed, but it is no doubt the "Large piece, being a Shepherd and Shepherdess; by Gennaro," No. 309 in James II.'s catalogue; and afterwards in William III.'s, and in Queen Anne's, No. 254:—"A Shepherd sleeping, two women stealing his flute; by Gennaro."

He lies with his head to the right.

571 William III. when young (252) HANNEMAN.

Full-length, turned to the left, facing in front. His right hand is resting on a bâton which is itself resting on the base of a column by his side; his left is on his sword. He is attired in armour, with buff boots, &c., and a blue scarf round his left arm. In the background are rocks and trees, and a column on the left, on the abacus of which is the signature:—"Adr. Hanneman, f. Ano. 1664." On canvas, 6 ft. 3 in. high, by 3 ft. 4 in. wide.

William of Orange was fourteen years of age when this portrait was painted, and had already given signs of those great qualities which afterwards distinguished him. "He found himself," says Macaulay, "when first his mind began to open, the chief of a great but depressed and disheartened party, and the heir to vast and indefinite pretensions, which excited the dread and aversion of the oligarchy, then supreme in the United Provinces." He had, in fact, been deprived of his hereditary rank and office of Stadtholder by the influence of Cromwell; but his prospects greatly improved with the restoration of the Stuarts.

Hanneman was the favourite painter of his mother, the Princess of Orange. (See notes to Nos. 766 and 777.)

572 Countess of Derby (343) L. DA HEERE?

Half-length, facing in front. She is dressed entirely in black, with a large black lace ruff behind her head. Her hair is red and frizzled. On wood, 3 ft. 3 in. high, by 2 ft. 10 in. wide.

In the upper right-hand corner of this picture is painted:—"Countess of Darby;" but the inscription is not very old; and it is doubtful whether it represents a Lady Derby at all. It is not unlike some of the portraits of Queen Elizabeth.

573 Portrait of Sir George Carew (344) —?

Half-length, facing in front. His right hand is holding his gloves, his left is in his belt. He wears a white slashed doublet, a large black furred cloak, with a tippet of whitish fur; his hat is on one side, and he has a small collar ruff. His beard is short; he has a chain on his breast. Above is inscribed:—"ANO. DÑI. 1565, ETAT SVÆ. 54." On wood, 3 ft. 3 in. high, by 2 ft. 6 in. wide.

Sir George Carew, the eldest brother of Sir Peter (see No. 615), was a soldier and sailor in the reign of Henry VIII., and in 1545 commanded the Mary-Rose, one of the largest ships in the King's great armament against the French. Henry had dined on board on the day of the action, but the ship was afterwards sunk on the first onslaught of the French, and all on board were lost. There must conse-

quently be either some error in the date in the inscription, or else it cannot be a portrait of Sir George Carew.

There is a drawing of him among the Holbein heads, and this portrait has been attributed to the master, but without warrant.

574 Portrait of a Man with a Paper in his hand (906) . . . GIORGIONE?

Half-length, looking to the right, but turned to the front. His left hand is raised to his coat, his right holds a paper. His coat is dark, under it is a white frilled shirt. On wood, 1 ft. 9 in. high, by 1 ft. 5 in. wide.

"A young fellow holding a paper in his hand, by Giorgione," was sold 23rd October, 1651, for £30, and reappears in James II.'s catalogue, No. 506.

575 Portrait of a Gentleman (913) . . . unnamed.

Bust, looking in front. He is in his plain white shirt, with a dark cloak over his left arm. He wears earrings. On wood, 2 ft. high, by 1½ ft. wide.

576 Venus mourning over Adonis' Body (148) . . . B. VAN ORLEY.

His body lies on the ground, with the feet towards the spectator. On the left are two nymphs, weeping, one standing a little behind, the other kneeling at his feet. On the right is Venus, with an armlet and tiara, also weeping over him; a dog is by her side. The background is a wooded landscape, with a boar-hunt in the distance. On wood, 3 ft. high, by 2 ft. 6 in. wide.

This is probably the piece in the Commonwealth inventory, "Venus bewailing Adonis," which was sold to Mr. Lampitt for £6 10s., January 7th, 1651. A duplicate is in the possession of Mr. Wm. Donald Napier.

577 Portrait of Edward III. (915) . . . unnamed.

Bust, looking to the right. He has a long white beard, and long hair over his shoulders. He wears an ermine tippet over a gold-edged robe. In front is painted "EDWARDVS III." On wood, 1 ft. 6 in. high, by 10 in. wide.

"There is a duplicate of this at Windsor let into a panel in the little corridor" (*Royal Catalogue*). It is probably a copy made about the close of the fifteenth century from a portrait in some illuminated manuscript, such as those in the magnificent copy of Froissart in the British Museum, or some fresco in a church, such as that which was discovered in 1800 on the wall of St. Stephen's, Westminster, but which has since been destroyed. There is said to be another in distemper in the Royal Chapel at Windsor.

578 Holy Family with SS. Andrew and Michael (146) SCHOREEL.

The Blessed Virgin is seated in the middle, beneath a rich canopy in the Renaissance taste, with the Infant Jesus on her lap. Her left hand supports Him, and in her right she holds an apple. On the right stands St. Andrew, looking at them, holding in his right hand an open book, and under his left arm his cross. On the left is St. Michael in armour, and with wings, holding a shield in his left hand, and grasping in his right a spear, with which he transfixes Satan, on whom he tramples. In the background on either side is a landscape, in which is a town on the left. On wood, 2 ft. 4 in. high, by 5 ft. wide.

This was in Charles I.'s collection, and it has his cypher behind. It was sold by the Commonwealth for £10.

It was formerly ascribed to Mabuse; "but, judging from the only well-attested

picture by Jan Schoreel in the town-hall at Utrecht, decidedly by this painter, who was a pupil of Mabuse. His great reputation in his own time, and the rarity of his works, render this work very remarkable."—(*Waagen*).

579 St. Jerome with a Lion by him (963) . . . J. VAN HEMMESSEN?

He is seated, turned slightly to the left. On his knees he holds an open book, in which he is writing. A lion crouches by his feet on the left. He is bald-headed, and has a coarse beard. In the foreground on the right are some figs. Behind are rocks and a landscape. On wood, 3 ft. 3 in. square.

Behind is Charles I.'s cypher, and it is perhaps the picture of St. Jerome entered in his catalogue, page 156, though the description given there does not quite agree. We trace it in the Commonwealth inventory:—"St. Jerome, done by Quentin, sold to Mr. King, 28th May, 1650, for £60." A similar piece, by Quentin (Matsys), is described in the Duke of Mantua's catalogue of 1627; so this, perhaps, formed part of the Mantuan collection. We find it again in James II.'s catalogue, No. 822:—"St. Jerome sitting with a lion by him; by Quentin Matsys."

It is now assigned to Hemmessen, a pupil of Q. Matsys. There is a similar picture at Vienna.

580 The Last Supper (89) . . . PALMA GIOVINE.

Christ is seated in the centre of a long table, on which are four candles. St. John is on His left side with his head on His bosom. On wood, 1 ft. 5 in. high, by 3 ft. 2 in. wide.

This is the "Little piece of young Palma, being the Lord's Supper, little entire figures. Brought by the Lord Marquis of Hamilton out of Germany, and given to the King" in Charles I.'s catalogue, page 7. "The Last Supper by Palma," was sold 21st May, 1650, to Mr. Emmery for £12.

581 Turkish Warrior on Horseback (394) . . MAZZOLINO DA FERRARA.

The principal figure is on a white horse; he has a brazen helmet with white plumes; behind him is another with a large white turban. In front are a man with a red shield and a sword, and a boy. On wood, 10 in. square.

In James II.'s catalogue, No. 370:—"A small piece; figures on horseback, one with a white turban." "A genuine picture."—(*Waagen*.)

582 La Belle Gabrielle, Mistress of Henri IV. (908) . . —?

Bust, facing in front. She wears a black dress trimmed with lace, and a high stand-up ruff. Her hair is powdered, or of a very light colour, and frizzled. She has a string of pearls round her neck. The inscription above, "LA BELLE GABRIELLE," is not more than 150 years old. On canvas, 1 ft. 9 in. high, by 1 ft. 2 in. wide.

This picture, though probably only a copy, or at best a replica from some original in France, seems to be a fair likeness, judging from the coloured engraving in Niel's *Portraits des Personnages Français*, &c. (See vol. i., where her "iconography" is discussed in detail, and several anecdotes given; and see Pierre Colan's *Belle Gabrielle*, and the numerous memoirs of her. See also Lord Ronald Gower's autolithograph from the portrait in the collection at Stafford House.)

Gabrielle d'Estrées, Marquise de Monceaux, Duchesse de Beaufort, the famous mistress of Henri IV., was the daughter of Antoine, Marquis d'Estrées, and was born in 1571. It was in 1591 that she was first introduced to the King, who at once fell passionately in love with her, and not only overwhelmed her with presents,

titles, and favours of all sorts, but treated her also with as much respect as kindness and affection; his attachment was indeed very different from ordinary ones of this nature; his letters to her, which are among the most charming in the French language, breathing the deepest and the tenderest love. An extract from one of them may be cited here, as it refers to a picture of her:—"Je vous écris, mes chères amours, des pieds de votre peinture, que j'adore seulement pour ce qu'elle est faite pour vous, non qu'elle vous ressemble. J'en puis être juge compétant, vous ayant peinte en votre perfection dans mon âme: dans mon âme, dans mon cœur, dans mes yeux."

Sainte Beuve's summary of her charms (*Causeries du Lundi*, viii.) may be compared with the portrait before us:—"Elle était blanche et blonde, avait les cheveux blonds et d'or fin, relevés en masse ou mi-crêpés par les bords, le front beau, l'entr'œil (comme on disait alors) large et noble, le nez droit et régulier, la bouche petite, souriante et pourprine, la physionomie engageante et tendre, un charme répandu sur les contours. Ses yeux étaient de couleur bleue et d'un mouvement prompt, doux et clairs. D'un esprit gentil et gracieux, elle avait surtout un naturel parfait, rien de savant; le seul livre qu'on ait trouvé dans sa bibliothèque était son livre d'heures."

La Belle Gabrielle is supposed to have even inspired Henri IV. to write charming poetry, such as the famous lines beginning:—"Charmante Gabrielle, percé de mille dards," though modern criticism denies his claim to them. His project of making her queen of France, which was so vehemently opposed by Sully, was abruptly terminated by her sudden death in 1599.

583 Portrait of a Gentleman Unknown (912) unnamed.

Bust, looking in front. He has a dark dress with a large linen collar, and a dark beard and hair. On canvas, 1 ft. high, by 1½ ft. wide.

584 Portrait of a Gentleman Unknown (485) unnamed.

Head, turned slightly to the left. His dress is a rich crimson, with a small collar-ruff and a black cap. Round his neck is a gold chain. On canvas, 1 ft. 9 in. high, by 1 ft. 5 in. wide.

Perhaps this is the Emperor Rudolph, see No. 630.

585 Elizabeth Woodville, Wife of Edward IV. (300) unnamed.

To the waist, showing both her hands in front of her, with a ring on the right little finger. She wears a dark dress, a small gold cap with a thin veil behind, and a necklace with an ornament of a red rose in front. Her hair is short. On wood, 1 ft. 3 in. high, by 9½ in. wide.

On an old scrap of paper, at the back of this panel, is a half-obliterated inscription:—"Elizabeth ? Erdw . . di III. (?)." It is doubtless, therefore, the "Whitehall piece, the sixteenth, in a black and gold habit, with a golden dressing on her head, being Princess Elizabetha Regina Edwardi" in Charles I.'s catalogue, page 117. It may be an original portrait of her, or perhaps only a copy after a manuscript or a fresco (see note to No. 577). There is another portrait of her in the Ashmolean Museum; and a similar one to this at Windsor.

586 Children Playing with a Lamb (259) F. FLORIS.

The lamb is on the ground near a tree; one of the children is St. John, with a cross. In the background a landscape, with people walking along a road, and a chateau. On wood, 2 ft. 3 in. high, by 2 ft. 9 in. wide.

A picture of "Three naked boys, playing with a lamb," was sold by the Commonwealth to Mr. Wright, 21st of May, 1650, for £10 10s. It reappears in James II.'s catalogue, No. 935.

Floris was a Dutch imitator of the Italian style.

587 Death and the Last Judgment (137) . . . M. HEMSKERK.

On the left is represented a man on his death-bed, in a tent beneath some trees ; he is surrounded by figures of Faith, Hope, and Charity, and a priest is administering the last sacraments. At the foot of the bed are a pilgrim's staff, hat, and shoes. In the other part of the picture opposite to him is shown the Resurrection and Last Judgment—the central foreground being occupied with the dead in their cere-garments rising from their tombs, while to the right hand Christ appears in the clouds. He is attended by St. John on his left hand, and the Blessed Virgin on his right ; while preceding them is "a female figure of Fame, not an Angel," sounding a serpent-like trumpet. Beneath is the mouth of Hell, a monster's head with gaping jaws ; a devil with a pitchfork standing in the front of the lower jaw between the tusks. Into it a crowned figure, representing Earthly Pomp, is being drawn by a troop of demons. In the centre distance are a blaze of empty yellow light and a rainbow, and a lake on which is Charon and his boat, with numerous souls. On wood, 2 ft. 4 in. high, by 5 ft. 2 in. wide.

This picture is far from being badly designed, some of the figures being exceedingly well drawn, and their expressions of fear, joy, hope, and despair admirably portrayed. But the grotesque element that pervades it renders it amusing rather than impressive. "The Last Judgment" was a favourite subject with the earlier painters, especially of the Teutonic schools, who turned instinctively to a topic which gave such scope for the fantastic. The treatment here, however, "displays a studious departure from the established arrangement of the older artists." This is due to the painter, Martin Van Veen (called Hemskerk from the place of his birth), having learnt the Italian taste from his master Schoreel, and afterwards carrying it out, subsequent to his visit to Rome, in its most repelling form. It is probable that the panel before us was executed after he had seen Michael Angelo's famous fresco in the Sistine Chapel. (See *Handbook of Dutch, &c., Schools*, 237 ; and Mr. Scharf's interesting paper on "Representations of the Last Judgment," in *Archæologia*, xxxvi., 370, illustrated by numerous outline sketches.)

The first mention of this piece is in James II.'s catalogue, No. 973 :—"The Resurrection, a large piece, by Hemskirk." It is signed in the left-hand corner :—"Martynus Van Heemskerck Inventor." In an old catalogue (1818) it is stated to have been painted for a pupil of his, Jacob Raswaert.

588 The Judgment of Paris (995) . . . LUCAS CRANACH.

Paris, represented as a fat boor in rich armour ornamented with red, is seated on the left, and looking up at the goddesses. Behind him is an elderly man in a grey beard, bending over him. On wood, 1 ft. 8 in. high, by 1 ft. 1½ in. wide.

It was in James II.'s catalogue, No. 976, and attributed to Hemskerk.

589 Portrait of a Young Man (275) . . . ALBRECHT DÜRER.

This is the "red-faced man's picture, without a beard ; in a long reddish hanging ; in a black cap, and with a black habit lined with white fur ; a little of his white shirt and red waistcoat seen ; painted upon board ; done by Albert Durer" in Charles I.'s catalogue, page 157 ; and the "man's head, red hair and a black cap.

with a fur gown, by Albert Durer" in James II.'s, No. 637. It is a little less than life. At the top, but hidden by the frame, is his monogram, A. D., and the date 1506. On wood, 1 ft. $\frac{1}{2}$ in. high, by 10 $\frac{1}{2}$ in. wide.

"A young man's head by Albert Durer" was sold by the Commonwealth to Mr. Grinder, October 23rd, 1651, for £60.

In 1506 Albrecht Dürer journeyed into Upper Italy, and resided some time at Venice. It was probably there that he painted the panel before us. In the Belvedere is a similar portrait of a young man with high colour, dated 1507. Waagen pronounced this "spiritedly and nobly conceived, and of masterly execution in his brownish and occasionally somewhat heavy tones."

590 Head of a Man in an oval (276) *School of MEMLING.*

A head, less than life, of pallid complexion, with long bushy light-brown hair. His habit, of which very little is seen, is black, the collar tied in front with three laces. From it hangs some ornament with very minute pearls. His face is ugly and oblong. On wood, 1 ft. $\frac{1}{2}$ in. high, by 11 in. wide.

This picture was formerly catalogued as a work of Sir A. More's, but it is undoubtedly from the hand of a very early Flemish painter of the school of Memling, the great master of Bruges. (See Crowe and Cavalcaselle's *Early Flemish Painters*, p. 295.) There is a very similar portrait, and evidently of the same man, at Stafford House, which in Lord Ronald Gower's *Lenoir Collection* is attributed to Van Eyck, but which is more probably by a follower of Memling. (See Crowe and Cavalcaselle, *ubi supra*, p. 128.) There are good grounds for believing it to be a portrait of Anthony, the Bastard of Burgundy, brother of Philip the Good, who was invested with the Order of the Golden Fleece in 1456: the ornament on his breast may be that order.

591 Elizabeth, wife of Lord Vaux, the Poet (337) *HOLBEIN.*

Small bust, nearly full-face. She is in black with ermine over her sleeves, and wears a diamond-shaped hood turned up with yellow and edged with pearls. Her hands are crossed in front of her, and in her right she holds a gillyflower or pink. A fine black chain is thrown over her neck. On her breast is a gold and enamel brooch, with a cameo of the Madonna enthroned. On wood, 1 ft. 3 in. high, by 11 $\frac{1}{2}$ in. wide.

The original drawing by Holbein for this picture is at Windsor; the imitation of it by Bartolozzi will be found among the well-known "Holbein Heads." There is a duplicate belonging to the Emperor of Austria at Prague.

This is unanimously pronounced a fine and genuine work of Holbein's. The head has been repainted, and to this we must, in the opinion of Mr. Wornum and Dr. Woltmann, attribute its faded condition, though Dr. Waagen thought it due to the master's attempt "to give the refinements of modelling in grey half tones." It is a picture of his later time, probably about 1537, when Lady Vaux was about thirty-two. (Wornum's *Holbein*, p. 411, and Woltmann's, p. 400.) It did not belong to Charles I., but is probably identical with "The picture of Madame de Vaux, by Holbein," which was among the Duke of Buckingham's pictures sent to be sold at Antwerp, whence it presumably returned with "the Dutch Gift," for we find it in James II.'s catalogue, No. 410, described as "One of King Henry VIII.'s Queens, holding a gillyflower."

Lady Vaux was the only child and heiress of Sir Thomas Cheney of Ditton in Cambridgeshire and Irthingburgh in Northamptonshire, by his wife Anne, daughter

of Sir William Par. She married Thomas, second Lord Vaux, of Harrowden, the poet of Henry VIII.'s reign, who was five years her junior, having been born in 1510. There is a drawing for a portrait of him by Holbein at Windsor.

592 Portrait of a French Nobleman? (332) JANET?

Half-length, less than life; facing to the right. He wears a brown coat, a black doublet, a white shirt embroidered in black, and a black cap. In his left hand he holds a small book bound in brown leather, with black strings, and inscribed "PETRARCA." In his right hand, which is gloved, he holds his left-hand glove. He has thick brown hair and a short close beard. On wood, 1 ft. 3 in. high, by 1 ft. 1 in. wide. On the back is a slip of paper, with the inscription, but not very ancient:—"Portrait of a French Nobleman, by Jennet."

This does not appear to have belonged to Charles I.; but we find it in James II.'s catalogue, No. 634:—"A man's picture in a black cap, with a book in one hand, a glove in the other, by Jennet." It is certainly not by Holbein, to whom it is now attributed.

593 Portrait of a Young Man (1085) HANS BALDUNG.

Half-length; less than life. His hair and beard are dark brown. He wears a dark doublet sable-lined, and a furled gown; his shirt showing between. He has a black cap on which is a medal, and round his neck is a gold chain with a cross; a sword is by his side. In his left hand is a glove, and he has a ring on his forefinger, with yellow devices on a blue shield. On panel, 1 ft. 4 in. high, by 1 ft. 1 in. wide.

In the right-hand corner is a signature, H. and B. with a small g on the cross-bar of the H. This is the monogram of Hans Baldung, commonly called Grien. It is dated A.D. 1539, and is probably an authentic work of his, painted while he held the office of painter to the bishop of Strasburg, between the years 1533 and 1552, when he died. He had at that time a great reputation as a portrait painter, and is well known as the artist of the altar-piece at Freiburg in Bresgau. Of course it has been attributed to Holbein, and even so early as the time of James II., for it is No. 302 of his catalogue. In recent times, like many other portraits going without names, it has been labelled a "portrait of Holbein." It is perhaps needless to say it bears no resemblance to him at all. It has been injured and retouched. (See Wornum's *Holbein*, pp. 34, 212, and Dr. Woltmann in the *Fortnightly Review*, Sept., 1866.)

594 Erasmus writing (331) . by Cornelius Vischer? after Q. MATSYS?

Small half-length, turned to the right, but both his eyes seen. It is not certain whether he is supposed to be sitting or standing. In front of him is a desk, on which lies a book, in which he is writing. His right hand, the forefinger of which has a ring, holds the pen; his left hand is not seen. The background represents a sort of shelved recess or bookcase, with six books in it: on the edges of the leaves of the topmost book are the letters HOR—for Horace; on one beneath, NOVVM TESTAMENT; on another, ΛΟΥΚΙΑΝΟΣ (Lucian); and on a fourth, HIERONVMVS (Jerome). Hanging on a nail from one of the shelves is a pair of scissors. On parchment? backed up with oak, 1 ft. 8 in. high, by 1 ft. 6 in. wide.

Mr. Wornum considered this picture a fine genuine Holbein, and added that "the lines and touches of the original drawing are still visible beneath the brown film which

covers all ; there seems to be even distinct pen hatchings among the shadows, and the whole gives the impression of a varnished drawing on paper, or rather parchment, being merely strengthened by an oak backing."

But a note in the *Royal Catalogue* states that "Mr. Lewis Hyman, assistant keeper of the Bibliothèque Royale at Brussels, writes that it is a copy of the portrait painted for Sir T. More by Q. Matsys." And it is also suggested that it is identical with the picture in Charles I.'s catalogue, page 5, described as:—"Some schollar without a beard, in a black habit and a black cap, looking downwards upon a letter which he holds in both hands, being side-faced, less than life ; which was sent to the King by his Majesty's sister, by Mr. Chancellor, Sir Henry Vane, Lord Ambassador from the King to the King of Sweden, painted upon the right light, 1 ft. 7 by 1 ft. 5½. Done by Cornelius Vischer." That it was in Charles's collection is certain from the back of the panel being branded with his cypher—C.R. and the crown.

A very similar picture, where the philosopher is turned to the left, is now in the Louvre ; it formerly belonged to Charles I., but he exchanged it with Louis XIII. for a Leonardo da Vinci. And another more closely resembling this is at Longford Castle, Lord Radnor's, which is attributed to Quentin Matsys, and indeed believed to be the original one which the artist painted for Sir Thomas More. (See Wornum, pp. 145-148.)

595 Three Children of Christian II. of Denmark (309). MABUSE.

Three children, much less than life, seen at half-length, at a table. The one in the middle has a hat on ; the child to his right, who is younger, is without a hat, and wears a square cut dress and a string of beads round its neck ; the one on his left, who is younger still, wears a hood. They all have their hands on the table, on which are some apples. On wood, 1 ft. 2 in. high, by 1 ft. 6 in. wide.

This curious picture has been supposed, until recently, to represent the three children of Henry VII., namely, Prince Arthur, Prince Henry, and Princess Margaret, and was so engraved by Vertue in 1748, and is still so labelled. But since Mr. Scharf's interesting paper read before the Society of Antiquaries in 1860, and printed in *Archæologia*, vol. xxxix., page 245, there can be no doubt that they are really the three children of Christian II., King of Denmark, who spent, with his wife, a niece of Catherine of Arragon's, about three weeks in England in 1523.

The grounds for this belief are, shortly, that the costume is rather that of the time of Henry VIII. than Henry VII., and apparently not earlier than 1525 ; that the physiognomies are quite unlike those which we are accustomed to find in portraits of English royal children of that period ; and that the eyes of all these children are brown, while Henry VIII.'s were blue. It is found, too, that their ages would exactly correspond ; the eldest being John, who was born in 1518, and the youngest being Christina, afterwards Duchess of Milan, a beautiful woman, who, when Henry VIII. wanted to marry her, begged to decline the offer, remarking that she only had one head. Her full-length portrait by Holbein is now on exhibition at the National Gallery, lent by the Duke of Norfolk.

The panel is, in fact, doubtless identical with the picture entered in Henry VIII.'s catalogue, compiled in 1542, as:—"A table with the pictures of the three children of the King of Denmark ; with a curtain of white and yellow scarcanet, paned together." And it is unquestionably the same as the one entered in Charles I.'s catalogue, thus:—"Item. Another picture, wherein two men children and one

woman child, playing with some apples in their hands, by a green table; little half-figures upon a board in a wooden frame. A Whitehall piece thought to be of Jennet."

The mistake probably had its origin in the carelessness of Vertue, who, in the printed copy of Charles I.'s catalogue, altered the word "apples" into "oranges," substituted "curiously painted by Mabusius" for "thought to be of Jennet," and gratuitously stated that they were the children of Henry VII. An inscription behind this panel, stating them to be Henry VII.'s children, and with the word "*Mabuze*," is comparatively recent. The earliest instance of its being ascribed to Mabuse is in the Commonwealth inventory, among the pictures at St. James's, where it is entered as "Three children in one piece by Mabusee, sold to Mr. Grinder for £10, 23rd Oct. 1651."

There are several replicas or copies of this picture, one of which is at Wilton (Lord Pembroke's), another at Sudely Castle, and others which belong to Lord Radnor, and Lord Methuen. The inscriptions on them were perhaps copied from the one behind this picture. (See the whole question exhaustively stated in Mr. Scharf's paper as above; and in Mr. Wornum's *Holbein*, p. 85.)

596 Martyrdom of St. Sebastian (235) LUCAS VAN LEYDEN.

One of three pieces by this master in Charles I.'s collection, pages 11 and 16, and entered:—"A piece where Saint Sebastian stands tyed to a stump of a tree to be shot at. Done by Lucas van Leyden; bought by the King of Sir James Palmer." The saint is on the left, his body pierced with arrows, and some four or five soldiers are shooting at him with bows and arrows. On wood, 1 ft. 8 in. high, by 1 ft. 2½ in. wide.

597 Erasmus, with his hands on a book (324) HOLBEIN.

Companion piece to No. 603.

Half-length, less than life, turned slightly to the right; his face being seen nearly in full. He wears a black coat, trimmed with fur, and a black cap. The hands, which are admirably drawn, are both resting on a closed red book, which lies on a desk or table in front of him. Some other books with clasps are on the right. The mouth with its sharp sarcastic expression is exquisitely modelled, and the small piercing eyes well portrayed. The background was originally plain, but was altered by Steenwyck (see No. 603), and now represents a Gothic church. On parchment? backed up with wood? 1 ft. 9½ in. high, by 1 ft. 1 in. wide.

For the history of this picture, see note to No. 603, the companion portrait of Frobenius, to which it was originally hinged so as to form a sort of book.

According to Mr. Wornum, "it was Holbein's custom occasionally to attach his crayon or body-colour drawings—whether on paper, parchment, or vellum—to panels, and finish them in a rough way as pictures, the heads and hands perhaps being the only parts thoroughly elaborated; the parchment covering acting as the priming of the panel. Of course such drawings, however masterly they may originally have been, would lose immensely by accumulations of dirt and varnish." He supposes this, and Nos. 603 and 610, to be drawings treated in this manner.

598 Francis I. of France (330) JEAN CLOUET?

Half-length, turned towards the right, seen only to the shoulders. On wood, 1 ft. 3 in. high, by 1 ft. ½ in. wide. This is doubtless:—"The table with the picture of the French Kynge, having a doublet of crimson colour and a gown garnished

with knots made like pearls ;" in Henry VIII.'s collection in 1542, and entered in the catalogue made for Edward VI. in 1649, as :—"A table with the picture of Francis the French King." In both cases it immediately precedes that of his wife, Queen Eleanor, to which it was a companion-portrait (see note to No. 561), as, in fact, it is afterwards stated to be in Charles I.'s catalogue, page 109 :—"The fellow-piece being the picture of Francis, King of France, painted upon a board, a greenground, in a black cap and a white feather ; so big as the life, to the shoulders,—done likewise by Jennet, a Frenchman ;" and on the back of the panel is Charles I.'s brand. It was afterwards sold by the Commonwealth to Colonel Webb, 30th of October, 1649, for £10, but reappears in James II.'s catalogue, No. 573 :—"King Francis the First of France to the waist."

From the date of Henry VIII.'s catalogue given above, we can fix approximately the time when this was painted ; and that being determined, it is pretty certain that if it be the work of one of the Clouets (Janet), it must be by the father Jean (see note to No. 561). It is probably, however, not an original at all, though very likely a copy out of his studio—particularly as an exactly similar portrait, though larger in size and finer, is now in Lord Dudley's collection, and another inferior repetition at the Louvre. (See Niel's *Portraits*, where he exhaustively discusses all the portraits of Francis I., though his arguments are unfortunately vitiated by his ignorance at that time of the existence of two Janets. Compare M. de Laborde's *Renaissance des Arts*, pages 13-24, and *passim*.)

The incidents of Francis I.'s life are so familiar to everyone that no reference need be made to them here. But the visitor may like to compare this portrait with the account given of him by an old French chronicler. "Il estoit d'une taille belle, bien proportionné de membres ; portant en son seul visage la majesté qui resplendissoit en ses faits, dits, gestes et comportements. Son front estoit élevé, portant marque de générosité, le nez long, grand (d'où par le commun populaire il a esté appelé le roy au grand nez), dressé toutes-fois selon le juste compartiment de son visage ; ses jeux estoient clairs et flamboyans : sa teste si bien faite que par la figure d'icelle on ne pouvoit juger de lui autre chose qu'une grande maturité et sagesse de roy."

The old English chronicler, Hall, also describes him, at the Field of the Cloth of Gold (see No. 342), as "A goodly Prince, stately of countenance, merry of cheer, brown-coloured, great eyes, high-nosed, big-lipped, fair-breasted and shouldered, small legs and long feet."

599 Mary Magdalen at our Lord's Sepulchre (383) . HOLBEIN?

On the right is the sepulchre, in which, through an opening, are seen two angels sitting by the tomb. They are illumined by a sort of supernatural glow, which contrasts with the morning twilight outside. In front is Mary, with a marble cup of spikenard in her left hand ; her right being extended towards our Saviour, who is shrinking back. Behind are a woman and an oldish man, hastening away. In the background the morn is seen just breaking, and Calvary with the crosses in the left distance. The air of startled eagerness of Mary Magdalene is exceedingly well portrayed. On wood, 2 ft. 6 in. high, by 3 ft. 2 in. wide.

This is probably the "Table with the picture of our Lord appearing to Mary Magdalen," in Henry VIII.'s catalogue, which we find again in James II.'s, No. 520 :—"Our Saviour appearing to Mary Magdalen in the Garden." It is attributed to Holbein, and, in the opinion of many good judges, correctly so. It is therefore of considerable interest, as being one of the very few "historical" works of his extant.

Unfortunately it has suffered a good deal of damage, but "we see the most distinct traces of the master's hand in the embroidery of the dress of the Magdalen, and in the marble cup."—(Tom Taylor in *The Times*, January 10th, 1880.)

"Dr. Albert Zahn, who came over here with the pictures the Queen lent to the Dresden Exhibition, examined the picture with me most carefully. He regretted much that it had not been sent, and is certain that it is a fine Hans of the Basle period."—(Mr. Redgrave in the *Royal Catalogue*.) Dr. Woltmann, however, attributed it to Bartholomew Bruyn, a Cologne painter.—(*Fortnightly Review*, 1866.)

600 St. Christopher and other Saints (612) L. CRANACH?

In the centre is St. Christopher, with our Lord on his back. On the left are three bishops with emblems; and on the right three more, one being St. Hubert, with the stag's head. To the right are also three female and four male saints. On wood, 1 ft. 2 in. high, by 2 ft. 10 in. wide.

Charles I.'s cypher is preserved on a scrap of old paper behind, and there is also an indistinct word:—"Ald. egraf?" "A piece of St. Christopher with many figures" was sold by the Commonwealth for £24.

601 Henry VIII. and Jane Seymour; Henry VII. and Elizabeth Woodville (308) . . . after Holbein, by R. VAN LEEMPUT.

This is a very precious little copy, executed by Rémee van Leemput in 1667, by order of Charles II., after Holbein's famous fresco at Whitehall. Charles, we are told by Patin, who was in England about 1670, had the copy taken "pour eu estendre la posterité s'il faut ainsi dire, et n'abandonner pas une si belle chose à la fortune des temps." It was lucky he had the foresight to do so, for the original, which was Holbein's finest work, was destroyed by the fire at Whitehall in 1698. Walpole says Remée was paid £150 for this copy.

Henry VIII. is on the left, standing with his legs apart, and the whole breadth of his shoulders displayed in a front view. Behind him, more to the middle, and on a step above, is Henry VII., whose wife, Elizabeth, is opposite him, on the other side of a pedestal in the centre of the picture. Below her is Queen Jane Seymour, whose portrait here is the most authentic extant. They stand on a rich carpet, and the background is a magnificent piece of Renaissance decoration, with pilasters, niches, and frieze. It is painted on canvas, 3 ft. high, by 3 ft. 3 in. wide. Engraved by Vertue.

In the centre of the picture is a pedestal, with the following Latin inscription:—

SI JVVAT HEROVM CLARAS VIDISSE FIGVRAS
SPECTA HAS MAIORES NVLLA TABELLA TVLIT
CERTAMEN MAGNVM LIS QVESTIO MAGNA PATERNE
FILIVS AN VINGAT VICIT VTERQVE QVIDEM
ISTE SVOS HOSTES PATRIÆQVE INCENDIA SÆPE
SVSTVLIT ET PACEM CIVIBVS VSQVE DEDIT.

FILIVS AD MAIORA QVIDEM PROGNAVTVS AB ARIS
SVBMOVET INDIGNOS SVESTITVITQVE PROBOS
CERTÉ VIRTVTI PAPARVM AVDACIA CESSIT
HENRICO OCTAVO SCEPTRA GERENTE MANV
REDDITA RELIGIO EST ISTO REGNANTE DEIQVE
DOGMATA CEPERVNT ESSE IN HONORE SVO

PROTOTYPVM MAGNITVDINIS IPSO OPERE TECTORIO FECIT HOLBENIVS IVBENTE
HENRICO VIII.

And a little below on a plinth is inscribed :—

ECTYPVM A REMIGIO VAN LEEMPVT BREVIORA TABELLA DESCRIBI VOLVIT
CAROLVS II. M.B.F.E.H.R. A° DNI. M.DCLXVIII.

Along the cornice are written the names:—HENRICVS VIII REX HENRICVS
VII. REX. ELIZABETHA. R. IANA SEYMOVR R.

The place of the pedestal in the original fresco was occupied either by a window or a fireplace : it is doubtful which. Holbein's cartoon for the left side is still preserved at Hardwick, the Duke of Devonshire's.

The original, in which Henry VIII. was so life-like, and stood "so majestic in his splendour that the spectator felt abashed, annihilated, in his presence," formed the prototype of many portraits of the King, such as those at Petworth, Mr. Danby Seymour's, Lord Yarborough's, and elsewhere. (See on this point, and also for full discussions and criticisms, and everything relating to the subject, Wornum's *Holbein*, pp. 303-309, and Woltmann's *Holbein and his Time*, pp. 392-397.)

602 Joseph, bound, brought before Pharaoh (236) LUCAS VAN LEYDEN.

This is the "Piece where Joseph, in a white habit, his hands tied, and brought before a judge, done by Lucas Van Leyden, bought of Sir James Palmer," in Charles I.'s catalogue, page 10. His cypher, C.R., is behind. In James II.'s catalogue it is No. 1028 :—"A man bound, before a judge." On wood, 1 ft. 8 in. high, by 1 ft. 3½ in. wide.

603 Portrait of Froben, Erasmus' printer (323) . . HOLBEIN.

Companion piece to No. 597.

Half-length, less than life ; seen in profile, turned to the left. He wears a loose brown cloak, trimmed with fur at the neck ; his hands are wrapped in the folds of his sleeves in front of him. His head is bare. On a table in front are a box for printers' types and a small ink dab. The background represents a room with a window ; the part immediately behind his head being a marine green. It has been worked up however by Steenwyck, and spoilt. On a ledge below is inscribed : "IONNES FROBENIVS TYP. HOLBEIN. P." On wood, 1 ft. 9½ in. high, by 1 ft. 1 in. wide. (The original height was 1 ft. 5½ in. On the piece of wood added by Steenwyck is Charles I.'s brand.)

This, and its companion, No. 597, were painted by Holbein while at Basle between 1521, the year of his arrival, and 1525. Erasmus had come to Basle about 1513 for the express purpose of having his works printed by Frobenius, who was renowned for the excellence of his work and his trustworthy character. Here he lived in the great printer's house for some years on terms of close friendship. When Holbein arrived, he was immediately employed by Frobenius in designing ornamental blocks for his books, and it was thus that he made acquaintance with Erasmus. Mr. Wornum believes that these two portraits are those given to Frobenius by Erasmus. Frobenius died suddenly in 1527 from serious injuries to his head by a fall on the pavement. Erasmus, who was in great distress at his death, seems to have secured these portraits, and treasured them as a remembrance of their friendship. He had them hinged together in the manner of a diptych, so as to close like a book, and so arranged that when open the two friends were facing

603 Portrait of Froben, Erasmus' printer—*continued.*

each other. Erasmus himself died in 1536 at the age of sixty-nine; and after that these portraits remained at Basle.

About the year 1625, however, Michael Le Blond, a celebrated collector of works of art, who frequently did commissions for the Duke of Buckingham (see Wornum and Sainsbury's *Original Papers, passim*), bought them in that town for 100 golden ducats. From him they passed into the possession of the duke, who gave them to Charles I., as we learn from the following note inscribed in a handwriting of the time on a bit of paper at the back of this panel:—"This picture of Frobenus was delivered to his M^y by y^e Duke of Buckingham (before he went to the) Isle of Ree" (the five words in brackets now illegible; but see Walpole's *Anecdotes*, page 76). They afterwards appear in his catalogue, pages 12 and 13, as:—"The picture of Frobenius, with his printing tools by him, being Erasmus of Rotterdam's printer and landlord at Basil. Done by Holbein;" and "The picture of Erasmus of Rotterdam, in a high black frame; done by Holben, fellow to the aforesaid piece of Frobenius, painted upon the right light."

After the King's execution, they were sold separately by order of the Commonwealth, and fetched larger prices than almost any other pictures. The entry relating to them is:—"Pictures at St. James's, 66 and 67. Frobenus and Erasmus in two pictures by Holbin, valued at £200; Erasmus sold y^e 24th May 1650 to M^r Milburne for £100. Frobenus sold to Col^l Hutchinson, y^e 24th May 1650 for £100." (*Harl. MSS.*, 4898.) At the Restoration they were returned to the Royal Collection, and Patin saw them in 1672 hinged together as formerly.

Waagen thought they were not genuine works of the master, but rather excellent old copies, and he cited the fact that the backgrounds are by Steenwyck in confirmation of this view, and added that his name and the date 1629 are on the Erasmus. But careful search on both panels now fails to reveal anything of the sort. Besides, in 1629 they were in Charles I.'s possession, and his catalogue and the other entries relating to them show conclusively they were not considered copies then. The fact is, the backgrounds were "altered" as Walpole correctly has it, for King Charles; four inches of wood having been added, also, at the top of the original panels, perhaps to make them fit some old frames,—a practice only too frequent in old days (see notes to Nos. 161 and 247). This necessitated the repainting of the backgrounds, "which, instead of some simple foil to the heads, as Holbein commonly supplies us with, now consist of cold minutely elaborated Gothic pillars and arches." A reference to the dates given above will show that Mr. Wornum is wrong in saying the backgrounds may have been added when the pictures were in Le Blond's possession.

It is certainly the fact that neither portrait can be looked upon as a first-class example of the painter's works, even of the early period in Holbein's career at which they were painted; and being perhaps only drawings on parchment roughly finished as pictures (see note to No. 597), we do not find in them many of the excellences that stamp his more mature productions. "Under all circumstances, however," as the same authority justly observes, "they are very precious, both on account of their subjects, and of their painter; and they might be to some advantage relieved of their additions, encased together in one frame, and for old association's sake, be for evermore inseparable."

"Froben's countenance," says Dr. Woltmann, "is thoroughly ugly. That which, nevertheless, makes the beardless man with his scanty hair, his large round

603 Portrait of Froben, Erasmus' printer—continued.

forehead and broad mouth, attractive and pleasing, is the trait of kindliness which is so preëminent in his countenance. The character which Erasmus sketches of him is tenderly beautiful. So simple and sincere was his nature, that he could not have dissembled, had he wished. To show kindness to everyone was his greatest delight, and even if the unworthy received his benefits he was glad." (See Wormum's *Life and Works of Holbein*, pp. 133-152, and Woltmann's *Life and Times of Holbein*, pp. 176-190, to which works I must refer the amateur for a full description and discussion of all the portraits of Erasmus and Froben.)

604 ? Mary, sister of Anne Boleyn (338) — ?

In an oval ; seen to the shoulders, turned to the left. She wears a black body edged with red braid, and having ermine sleeves. Her headdress is angular-shaped, and is surmounted with a peak, and has a black veil. On her breast is a small cameo. On wood, 1 ft. 3½ in. high, by 1 ft. ¾ in. wide.

This lady, now called a "Lady unknown," was at one time supposed to be Anne Boleyn. Mr. Scharf, however, believes it is Mary, sister of Anne Boleyn. His authority is an "inscription on an old copy preserved at Warwick Castle, where it serves as a companion picture to the well-known Anne Boleyn portrait engraved in Lodge."

605 The Battle of Pavia, February 24th, 1525 (328) . . . — ?

This picture, though of very slight value as a work of art, is historically curious, as giving a contemporary representation of the famous battle.

It originally belonged to Henry VIII., in whose catalogue it is found, No. 141: "A table with the siege of Pavia." It was afterwards in the collection of Henry, Prince of Wales (see No. 400), for his cypher, H.P. crowned, is branded behind ; and at his death it passed into the possession of Charles I., whose cyphers as Prince of Wales and as King are also found behind. As to the artist of this picture, which is absurdly ascribed to Holbein, see notes to Nos. 331, 337, and 342. On wood, 1 ft. 8 in. high, by 2 ft. 1 in. wide.

In the foreground of the picture is shown the battle between the French, who are on the left, under the command of Francis I., and the Imperialists, on the right, under Lannoy, Charles V.'s Vice of Naples, and the Constable de Bourbon. The colours of each side are seen borne aloft, and on the right can be distinguished the Imperial eagle and the Papal tiara and cross keys. The combatants on both sides are wielding gigantic lances, and the ground is strewn with dead and wounded.

In the thick of the fight to the left is a figure, hardly pressed, and defending himself valiantly. This is probably intended for Francis I., who, as the old chronicle in verse tells us :—

"Courant, cercant, traçant en victoire formée
Le roy François, puyssant ; fust prins la main armée
Non point à fer de lance, car à piet s'estoit mis,
Mais cargiet par vaillance d'aulcuns ses enemis."

And the King himself describes, in a versified letter, how :—

"Autour de moy eu regardant ne veys
Que peu de gens des miens . . .

Et là je fus longuement combatu,
 Et mon cheval mort soubz moy abatu . . .
 Las ! que diray ? cela ne veulx nier,
 Vaincu je fuz et rendu prisonnier."

In the middle distance, just behind a dense mass of spears, is a skirmish of horsemen; and the French artillery, which did terrible execution that day under the command of the famous Gaillon de Genouillac, cannonading the Imperialists.

In the background to the left, on an eminence, is a fine house, doubtless meant for the castle and park of Mirabel, where the French rear-guard, under the Duc d'Alençon, was posted. This was the first position attacked by the Imperialists; and it was Francis's impetuosity in going to the assistance of his brother-in-law there that led to the defeat.

In the centre of the background is the town of Pavia, before which the French are encamped.

606 Portrait of Henry VIII. (326) HOLBEIN?

Three-quarters length, less than life-size; his face seen in full. In front of him is a table with a red cloth, on which his hands are placed, with his gloves in his right hand. He has rings on the middle and little fingers of both hands. He wears a gold embroidered doublet, slashed and puffed with white, and a black jewelled cap, with a white feather. On wood, 1 ft. 6 in. high, by 1 ft. 3 in. wide.

This is not by Holbein. Sotto Clevee has been suggested as probably the artist. It was in James II.'s catalogue, No. 866 :—"King Henry VIII. at half-length, with gloves in his right hand," then at Hampton Court.

607 Holy Family (992) MABUSE?

The Blessed Virgin is seated with her hands joined; she is seen in full-faced view, and is dressed in a bluish green vest, with a red mantle. In front the Infant Jesus is sucking at her right breast, and holds the white drapery with His left hand. On the right is an open landscape with a monastic building. On wood, 1 ft. 6 in. high, by 1 ft. 4 in. wide.

Charles I.'s cypher is behind this picture.

608 The Father and Mother of Holbein, so called (336) HOLBEIN?

Small half-lengths, facing each other, with their hands before them, in simple bourgeois costume; she in a brown dress trimmed with black braid, and plain white cap, he in black with a fur cape and cap. They are sitting by a window, through which is seen a landscape with a château, a Swiss cottage, a church, and some people passing over a bridge. On the window-ledge near the man is his age, 52, and near the woman hers, 35. In the shadow underneath is the date, 1512. On wood, 1 ft. 1½ in. high, by 2 ft. 1½ in. wide.

This picture belonged to Charles I.; it has the C. R. and crown branded on the panel behind, and in his catalogue it is entered :—"A picture in a black frame of a German in a furred cap and habit, together with his wife, in one piece, dressed with muslin about her head, in a landskip, half figures less than the life, painted upon the right light. Brought out of Germany by Sir Henry Vane, Treasurer of the Household, and given to the King. Done by some good German painter;" and it appears in James II.'s catalogue, No. 120 :—"An old man in a furred cap and gown, and his wife."

It will be seen, therefore, that there is no genuine tradition of this being a picture

of the father and mother of Holbein, by himself. "Besides, the beardless and somewhat pedantic looking man," says Dr. Woltmann, "does not bear the slightest similarity with the authentic portraits of Hans Holbein the father, and the treatment does not accord with the works of Holbein the son" . . . "Nevertheless," adds the same learned critic, "the assumption seems to us by no means so utterly removed from the truth, and at any rate the right family appears to be hit upon. The painting is certainly a work of the Swabian school, and possesses a decided similarity with the works of the elder Holbein, in the simple life-like conception, the thin bright colouring, the whitish lights, and the somewhat feeble hands, which do not correspond with the excellent heads. The distance, with its village and mountains, with a castle near the water, with swans and a bridge, entirely accords with the landscape of the Basilica of St. Paul," now in the Augsburg Gallery.—(*Works of Holbein*, p. 58.)

"Dr. Zahn told me that a lady in Dresden had a finer example of this picture, and did not call it a Holbein."—(Mr. Redgrave in the *Royal Catalogue*.)

609 Head of Lazarus Spinola (989) WILLIAM KEY.

Facing in front, turned to the right. He is in black, with a small frilled close collar; his hair is short and reddish. Across the top is written:—"AN. DNI. 1566. ETATIS. 22." On wood, 1 ft. 6 in. high, by 1 ft. 1 in. wide.

This is "The picture of Lazarus Spindalo, uncle to the late deceased Spindalo, Governor in the Low Countries, being only a head so big as the life; bought by the King when Prince. Done by Will. Key:" in Charles I.'s catalogue, page 6. At the back of the panel is the usual brand—"C.R." and the crown. We find it again entered among James II.'s pictures:—"Lazarus Spinola's Head by Caius;" and on a paper label pasted behind, in a handwriting of about that time, is written:—"Lazarus Spinola, Uncle to Spinola, Governor in the Low Countries. By Key."

Key was a Flemish artist, who enjoyed a great reputation in his time, being selected to paint, among many others, a portrait of Alva. It is said that during one of the Duke's sittings, he heard him and the judges plotting the murder of Egmont and Horn, which had such an effect on him, that on his return home he fell ill, and died on the very day of their execution, 5th July, 1568. Others say he died at the sight of the Duke of Alva's countenance.

The editors of Kügler's *Handbook* say they can assign no picture with certainty to him. They probably overlooked this portrait, not being aware of the proofs given above of its authenticity.

610 John Reskemeer of Cornwall (325) HOLBEIN.

Seen in nearly a complete profile, turned to the left. In Charles I.'s catalogue, page 8, it is thus described:—"A side-faced gentleman out of Cornwall, in his black cap, painted with a long peaked beard, holding both his hands before him; some parts of a landscape. Being less than life, upon a defaced cracked board, painted upon the wrong light. Done by Holbein, given to the King by the deceased Sir Rob. Killegreve, Vice-Chamberlain to the Queen's Majesty." Both his hands, which are admirably drawn, are seen, the left touching the end of his beard, which, like his hair, is red. He wears a dark mantle. "The background is green, of a bluish tone, and is varied by sprigs of vine-leaf very skilfully put in." Behind is Charles I.'s cipher. On wood (or possibly, according to Mr. Wornum, on paper or parchment attached to oak), 1 ft. 6½ in. high, by 1 ft. 1½ in. wide.

The original drawing for this is still at Windsor among the famous "Holbein Heads," and is inscribed :—"Reskemeer, a Cornish Gent." It is reckoned one of the earliest of the master's portraits in this country, 1527 being suggested as its date.

John Reskemeer, Reskimeer, Rekymar, Reshemer, Reskemyr, as his name is variously spelt, was the son of William Reskemeer, "fourteenth in descent from the first of that name who settled in Cornwall," and Elizabeth, daughter of Sir John Arundel, of Tolverne. By his wife Catherine, daughter of John Trethurff, he had several children, his son William succeeding him. He seems to have been distinguished only by his great possessions in Cornwall, of which county he was High Sheriff in 1557. His seat was Marthyn or Murthyn, one of the eight parks in that county in 1602. A Mr. Reskemar is mentioned in 1527 in the *State Papers* as belonging to Wolsey's household, and a reference to John Reskymmer, son and heir of John Reskymmer, will be found in vol. v. of the *State Papers*. (Henry VIII.)

611 St. Jerome (401) after ALBRECHT DÜRER.

This is a small painting after the well-known print by Albrecht Dürer. The saint is seated at a table writing. Behind him, on the wall, hangs a cardinal's red hat, and from the ceiling a pumpkin. In front, on the floor, are a lion and a white dog. On wood, 10½ in. high, by 8 in. wide.

A picture similar to this is mentioned in Charles I.'s catalogue, and attributed to Lucas van Leyden.

612 Diana and her Nymphs reposing (425) RUBENS and SNYDERS.

"Diana and two Nymphs, naked, are reposing upon a bank after the fatigues of the chase. The goddess reclines on her back against a tree, and one of the nymphs is recumbent by her side; the remaining one is more retired on the left; a broad drapery suspended across the retired scene, serving for a shelter, is raised by the intruding satyrs, who are gazing with avidity upon the sleeping beauties. The implements of the chase, and a great variety of game, are distributed about the foreground." On canvas, 7 ft. high, by 10 ft. 1 in. wide.

This picture originally belonged to the Duke of Buckingham, as a quotation in the next paragraph proves, and must have been bought at his death by Charles I., as it does not appear in the catalogue of the second duke. A "Diana on her back, by Rubens," was sold by the Commonwealth to a Mr. Harrison for £10, doubtless this piece. And we trace it again in James II.'s catalogue, No. 60 :—"By Rubens—A large piece, three nymphs sleeping, two satyrs, the landscape of Snyders, with dead game."

It must have been painted about 1616, when Rubens frequently employed Snyders to paint the still-life in his pictures. At this period it was thought (see letter of Tobie Matthew to Sir D. Carleton, dated Louvaine, February, 1617, printed in Sainsbury's *Original Papers*), that "in the expressing of beasts all alive, or in act either of escape or resistance, Snyders doth come infinitely short of Rubens, and Rubens saith he should take it in ill part, if I should compare Snyders with him in that point. The talent of Snyders is to represent beasts, but especially birds altogether dead, and wholly without any action." He adds that the piece in which Snyders had had a hand, and which they "liked so well, was a gruppo of dead Birds, in a picture of Diana, and certain other naked Nymphs"—this one (see notes to Nos. 464 and 704). It is engraved by Earlom. Rubens frequently repeated the subject.

613 Sir Francis Walsingham (290) unnamed.

To the elbows, full-face ; in black, with a brown collar, and over it a ruff. A small black skull-cap, black hair, smooth and closely cut beard. Above is inscribed : "S^R FRANCIS WALSINGHAM." On wood, 1 ft. 10 in. high, by 1 ft. 6 in. wide.

The physiognomy of this portrait thoroughly accords with his subtlety of intellect, and the craftiness of his politics, in which his methods were rather such as we should look for in a Russian detective than an English minister. How he discovered Philip II.'s intentions with regard to the Spanish Armada is well known. He bribed a Venetian priest to induce a gentleman of the Pope's bedchamber to take the key of his Holiness's cabinet from his pocket while he slept, transcribe the king's letter, and put it back. From this, discovering that Philip intended to raise money for equipping his fleet by drawing bills on Genoa, he contrived to get them protested, and thus delayed the sailing of the expedition for a whole year.

The same portrait—except that he holds in his left hand a letter with the direction "Walsingham"—is engraved in Lodge's *Portraits*, as being then (1824) in the collection of the Duke of Dorset.

614 Robert Dudley, Earl of Leicester (289) unnamed.

Bust, turned to the left. He wears a mauve doublet, decked with gold braid and jewelled clasps, a furred mantle, a lace collar, and a black cap. His hair and beard, which is short and forked, are grey. On wood, 1 ft. 11 in. high, by 1 ft. 6 in. wide.

This appears to be a repetition from the whole-length original at Hatfield, which must have been painted after 1587, the date of his appointment to the Lord Stewardship of the Household ; for he holds in that picture the white wand in his hand.

615 Portrait of Sir Peter Carew (270) unnamed.

Half-length, turned to the left. He wears a sort of loose white leathern doublet, with long perpendicular slits. His cap is black with a white feather. His hair is dark, his beard forked. On wood, 1 ft. 10 in. high, by 1 ft. 6 in. wide. Across the top is inscribed :—

"S^R PETER CAREW KNIGHT 3^d SONNE TO S^R WILLAM CAREW BVRIED AT WATERFORD IN IERLAND. AN. 1575."

For a notice of him, see the introduction to the *Carew State Papers*. He was a brother of Sir George ; see No. 573.

616 Queen Elizabeth, with a fan (293) ZUCCHERO?

Bust, facing to the left. Her hands are folded in front of her, the right over the left, of which only two fingers are seen. In the right, between the thumb and forefinger, she holds a fan of white and yellow feathers, which is directed upwards, the handle being jewelled. She wears a black bodice, with white sleeves, embroidered with a black pattern of conventional roses, pinks, acorns, &c. Round her neck is a highly wrought quilled lace ruff ; and she has hand-ruffles. Her headdress of white silk, richly embossed with pearls, rubies, and other jewels, forms a sort of tiara above ; while from it depends behind a gauze veil worked with gold thread and pearls. On her breast are three necklaces of pearls. Her hair is arranged in small crimped curls round her forehead. On wood, 1 ft. 10 in. high, by 1 ft. 6 in. wide.

This portrait has generally been ascribed to Zuccherò, and doubtless correctly, as it is almost exactly similar to an original drawing by him of the Queen, dated 1575, and still preserved. (See Rogers' *Collection of Original Drawings* for a facsimile.)

It recalls what Melville, the ambassador of Mary Queen of Scots, tells us, how Elizabeth "delighted to show her golden-coloured hair, which was more reddish than yellow, and curled in appearance naturally. She desired to know of me what colour of hair was reputed best; and whether my Queen's hair or her's was best; and which of them two was fairest? I answered the fairness of them both was not their worst fault. But she was earnest with me to declare which of them I judged fairest. I said she was the fairest Queen in England, and mine the fairest in Scotland. Yet she appeared earnest. I answered they were both the fairest ladies in their countries—that her Majesty was whiter, but my Queen was very lovely. She enquired which of them was of highest stature. I said my Queen. Then saith she, she is too high, for I myself am neither too high nor too low."—(*Memoirs*, p. 98.)

She was scarcely less vain of her hands, which we are told were small, and the fingers very long: this is no doubt the reason her hand is so prominent in this portrait and No. 619, though it is in both cases wretchedly painted. "In audiences she would pull off her glove, above a hundred times, to show her hands, which were very fine and white."

Of fans she had a large collection; and we find that in 1574 Leicester gave her, as a New Year's gift, "a fan of white feathers, set in a handle of gold, garnished on one side with two very fair emeralds, and fully garnished with diamonds and rubies,"—which may be the one she holds here.

617 Mary of Lorraine, Mother of Mary Queen of Scots (315)—?

Three-quarters length, inclined slightly to the left. Her hands are in front of her, her right holding a small red book, her left touching a jewelled St. Andrew's cross that hangs on her breast. Her dress is black, but slashed with white at the shoulders, and trimmed with quilled ruffles at the neck and wrists. She wears a black bonnet lined with white. She has rings on the third and forefinger of her right hand. On wood, 3 ft. 4 in. high, by 2 ft. 6 in. wide, which is more than its original size, a large piece of wood having been added to it. Behind is a label stating:—"This picture was found at St. James' Palace, Jan. 1852, in a room occupied by the late Honble. Mrs. Lee (? Leigh), and by direction of H. M. Board of Works was cleaned and restored, with instructions for its being placed in the Public Rooms at Hampton Court Palace. July, 1852. J. M. Cox."

The entry in Charles I.'s catalogue, page 167:—"Item, more in the said room, the King of Scotland, King James V.'s wife, mother to Queen Mary of Scotland," doubtless relates to this. It was valued by the Commonwealth at £2 10s., and sold to Mr. Morrise, 12th November, 1649, for £3. (*Inventory*, p. 201.)

On the front of the picture to the left is painted:—"MARIA DE LORRAINE PAR LA GRACE DE DIEV ROYNE DES COSSE FILLE DE CLAYDE DVC DE GVISSE." Underneath are her arms, and below the date, 1611. The arms appear old; but the inscription and date must be more recent. It is difficult to know what the date refers to, as the Queen died in 1560, at the age of forty-five.

The portrait, which has unfortunately been retouched, was no doubt painted not long after the death of her second husband, James V., who died on December 13th, 1542. On the 7th of the same month she had given birth at Linlithgow to Mary Queen of Scots.

- 618 Portrait of George Fermor (271) unnamed.

To the elbows, facing in front, eyes to the right. He wears a black silk doublet with a quilled ruff. His hair and beard are of reddish brown, and close cut; his eyes grey. On the right is inscribed :—"Ætatis suæ, 40," and on the left is his crest—a cock's head in a marquis's coronet. On wood, 1 ft. 10½ in. high, by 1 ft. 8 in. wide.

The crest is that of the Fermor family, and, according to Mrs. Jameson, this is probably a portrait of George Fermor, who was knighted by Queen Elizabeth in 1586. He was the grandson of Richard Fermor, whose life was saved by Will Somers.

- 619 Portrait of Queen Elizabeth (273) M. GERRARD.

Bust; only the right hand seen, facing slightly to the right. Her dress is white, embroidered and studded with jewels. She wears a small close ruff, and a thick collar of gold braid with pearls underneath, and an elaborate headdress of red silk trimmed with pearls, with a thick veil hanging behind. Round her neck is the blue ribbon of the Garter, and she holds the "George" in her left hand. The background is whitish. On wood, 2 ft. high, by 1 ft. 5 in. wide.

It has been said that this was the last portrait taken of her, which is very likely the case, as she is represented as a very old woman. Hentzer, who saw her in 1598 in her 66th year, thus describes her :—"Very majestic, her face oblong, fair, but wrinkled; her eyes small, yet black and pleasant; her nose a little hooked, her lips thin, and her teeth black. She had in her ears two pearls, with very rich drops; she wore false hair, and that red; upon her head she had a small crown. Her bosom was uncovered, as all English ladies have it till they marry; and she had on a necklace of exceeding fine jewels; her hands were small, her fingers long, and her stature neither tall nor low."

Mark Gerrard, to whom this is attributed, remained in England long after Elizabeth's death.

- 620 Charles Howard, Earl of Nottingham (286) unnamed.

To the elbows, turned slightly to the left. He wears a furred cloak, a quilted pinkish doublet, a collar and ruff of lace, and a black skull cap. His hair is grey, his beard pointed. Above is inscribed :—"EARLE OF NOTTINGHAM." On wood, 1 ft. 10½ in. high, by 1 ft. 10½ in. wide.

This is the famous hero who commanded the English fleet in 1588 against the Spanish Armada, and who, as Lord High Admiral, afterwards performed many other brilliant actions. He died in 1624, at the age of eighty-eight; and this portrait appears to have been painted not very long before that.

- 621 Portrait of Judge Croke (267) unnamed.

To the elbows, turned to the right. He is in his robes, and wearing an ermine cape, a large quilled ruff, and a dark cap. Above is inscribed :—"IYDGE CROOKE." On canvas, 1 ft. 10 in. high, by 1 ft. 5½ in. wide.

This, or a very similar portrait, was engraved as frontispieces to the volumes of his son-in-law's, Sir Harbottle Grimstone's, edition of his "Law Reports"—the well-known "Cro. Eliz., Cro. Jac. and Cro. Car." of the Law books—that in the first part (1659) by Robert Vaughan, that in the second by Roland White, with very slight variations.

Croke was Speaker of the House of Commons in 1601, and afterwards became a

Justice of the Common Pleas, and subsequently of the King's Bench. He was one of the four judges who pronounced against the legality of ship-money. He died in 1642 at the age of eighty-two.

- 622 Isabella Clara Eugenia, daughter of Philip II. (347) . . . SIR A. MORE.

To the elbows, facing in front, but inclined to the left. She wears an elaborate dress, embroidered with gold and silver thread, and a quilled ruff, edged with fine lace. On her breast is a chain of bunches of imitation pearls in silver. In her black velvet headdress is a red feather. Her hair is fair, her eyebrows and eyes brown. On canvas, 2 ft. 7 in. high, by 2 ft. 1 in. wide.

For her portrait when grown up, see No. 343.

- 623 Margaret, Archduchess of Austria (298) . . . — ?

Nearly half-length, turned slightly to the left. The fingers of both her hands rest on a green ledge in front of her. Her dress is dark green, with reddish fur on the sleeves at the wrists. She has a curious white hood, with a large band of linen in front, plaited like a fan, and drawn over her eyebrows; this headdress is drawn tight under her throat. Painted on a greenish ground. On wood, 1 ft. 2 in. high, by 10 in. wide.

This is entered in Charles I.'s catalogue, page 115, thus:—"Item the fifth in a white nun's dressing habit, said to be the Emperor Charles V.'s aunt, sister to his father, who was a nun," and in James II.'s:—"A woman's picture with her veil pleated on her breast, both hands before her." In the Commonwealth inventory, folio 154, there is "a picture done by the life by Anthony More, in a white dressing," and also "another of the same being the Duchess of Savoy,"—one of which must be the picture before us. It is probably identical also with "The table with the picture of the Lady Margaret, the Duchess of Savoy," in Henry VIII.'s catalogue.

Her age appears about thirty, which would give us about the date 1508 as the period when this picture was painted. She had then just been appointed by her father, the Emperor Maximilian, Governess of the Netherlands. She died at Brussels in 1530. Charles I.'s catalogue is in error in calling her a nun: her white habit is perhaps a mourning costume for her second husband, Philibert le Beau, Duke of Savoy, who died in 1504, or for her only brother, Philippe le Bel, the father of Charles V., who died in 1506. Some verses of hers on her own mourning, and other curious particulars, will be found in Serna-Santander's *Bibliothèque de Bourgogne*. The artist is evidently some early Flemish painter.

- 624 Portrait of a Gentleman (371) . . . unnamed.

Life-size, seen to the shoulders; turned to the right. He wears a furred cloak, a greyish vest, trimmed with gold braid, and a collar edged with a small ruff. Bareheaded, brown hair, beard, and moustache. On wood, 1 ft. 7 in. high, by 1 ft. 2 in. wide.

On the back of the panel is Charles I.'s cypher. He appears about fifty years of age.

- 625 Portrait of a Young Lady (305) . . . SIR A. MORE.

A head, turned to the left. She wears a slashed and embroidered dress, with a high collar, and above, a rather large ruff. Her black headdress is ornamented with beads and jewels. Light brown eyes and hair. On canvas, 1 ft. 4½ in. high, by 1 ft. 1 in. wide.

Apparently the sister of No. 644.

626 Cupids Dancing (661). WOUTERS.

On the left are some eleven cupids holding hands and dancing; on the right, four others, three seated, one playing a flute, another a tambourine, another a drum, and another eating grapes. The background on the left is trees, on the right a distant landscape. On wood, 1 ft. 2½ in. high, by 1 ft. 11 in. wide.

627 Charles I. and his Queen dining in Public (294) VAN BASSEN.

This curious picture represents the King seated at a table, to the left, close by a fine chimney-piece; on his left is the Queen, and at the end of the table Prince Charles. They are being served by gentlemen-in-waiting with dishes, more of which are being brought in from the door opposite them by attendants. In the right corner is a sideboard, and wine cooling in brass bowls on the floor. Several dogs are running about. At the end of the hall is a raised and recessed dais, where spectators are looking on through some columns. The decoration of the hall is in the classic taste, and is very fine and elaborate. On the walls hang several pictures. On wood, 2 ft. 1 in. high, by 3 ft. 1 in. wide.

Though this doubtless belonged to Charles I., it is not found catalogued among his pictures, but in James II.'s catalogue we find No. 937:—"A large piece, where King Charles the First and Queen, and the Prince are at dinner." It is dated over the door, on the right, 1637. Engraved in Jesse's *Memoirs of the Stuarts*. (Compare No. 645.)

This picture is valuable for the architecture and decoration, and as exhibiting the manners of the time, and the prevalent custom in that age of royalty dining in public. "There were daily at Charles I.'s Court, 86 tables, well furnished each meal; whereof the King's table had 28 dishes; the Queen's 24; 4 other tables, 16 dishes each, and so on. In all about 500 dishes each meal, with bread, beer, wine, and all things necessary. There was spent yearly in the King's house, of gross meat, 1500 oxen; 7000 sheep, 1200 calves; 300 porkers, 400 young beefs; 6800 lambs, 300 fitches of bacon; and 26 boars. Also 140 dozen geese, 250 dozen of capons; 470 dozen of hens; 750 dozen of pullets, 1470 dozen of chickens; for bread 364,000 bushels of wheat; and for drink 600 tuns of wine and 1700 tuns of beer; together with fish and fowl, fruit and spice, proportionately." (*Present state of London*, 1681.)

628 Elizabeth, daughter of the Archduke Charles (281) . . . —?

(See companion picture of her sister, No. 636.)

Bust, facing slightly to the left. She wears a white and gold embroidered dress, with a close ruff. Her hair is of a light brown colour. On canvas, pasted on wood, 1 ft. 4½ in. high, by 1 ft. 1 in. wide. Formed into an oval, round which is painted:—"ELIZABETA, ETATIS SVÆ I, MENCIS 5, 1578."

This picture and its companion have been most ridiculously labelled "Queen Elizabeth" and "Queen Mary," and attributed to Holbein, who had been dead thirty-five years when they were painted! The inscriptions leave no doubt that they are the daughters of the Archduke Charles. This one died in her infancy, in January, 1586. (See Mr. Scharf in *Archæologia*.)

629 Portrait of a Flemish Gentleman (292) . . . GONZALES COQUES.

(Companion-piece to No. 637.)

Three-quarters length, seated, turned to the right, face seen nearly in full. His left hand is on a red table covered with a red cloth, on which are some books; his

right hangs by his side. He wears a black robe edged with brown fur, and long full sleeves. His hair is long and black, and falls on his shoulders; he has a moustache and an *impériale*. Background, a wall and green curtains. On copper, 1 ft. high, by $8\frac{1}{4}$ in. wide. The corners are cut off, so that its shape is an irregular octagon.

630 Head of Rudolph II., Emperor of Germany (583) . . . unnamed.

This seems to be the picture entered in Charles I.'s catalogue, page 39, thus: "*Item*. Another limned picture, done upon the right light, of the Emperor Rudolphus the second, painted upon parchment being transparent to be seen on both sides, holding against the sky; given to the King by his Majesty's apothecary, Mr. John Wolfrumler. Done by Frosley, the Emperor Rudolphe's limner." His dress is black; he wears a small ruff, a black cap with a small feather, and he has brown hair, and a small beard. On parchment, stretched on wood, 7 inches in diameter.

"*Rudolphe*" is written behind. "*Rodolphus the Emperor*" was sold by the Commonwealth to Mr. Harrison, 23rd October, 1651, for £1.

Vanderdort, who had the care of Charles I.'s pictures, and compiled his catalogue, had formerly been in the Emperor's service, and it was probably by his suggestion that the King bought "Mr. Frosley's Italian collection of pictures," which is frequently mentioned in his catalogue, and of which pieces are now in this Palace.

Rudolph was a great virtuoso; and when he ascended the imperial throne he took up his residence at Prague, and there devoted himself exclusively to the pastimes of collecting works of art, studying astrology and alchemy, and persecuting the Protestants. When his subjects at last grew tired of him, and dethroned him, and many of his beautiful pictures were dispersed, he put his head out of the window, and cried out: "Prague, ungrateful city! by me you have been exalted, and now you reject your benefactor. May the vengeance of heaven blast you and all Bohemia!" He died in 1612.

631 Mary Queen of Scots (317) JANET.

Less than life, seen to the elbows, facing in front, but turned towards the right; her eyes, which are hazel, being directed a little to the left (*i.e.*, her own right shoulder), but looking at the spectator. Her dress is entirely white, being that of "*La Reine Blanche*," but through its gauzy texture her black bodice and the soft carnation of her skin can be seen. Her cap is also white, and from it a white veil hangs behind, and is seen on her right shoulder. The cap is flattened at the top, and comes just over the forehead, where the frilled lining projects a little; but at both sides at the ears it is curved outwards; her hair, which is frizzled in little curls, and of a decidedly reddish colour, filling the space between it and her face, and covering her ears. Her dress is fastened close up to her throat, and hangs in front, so as to completely cover the bust. Painted on a plain dark background. On wood, 1 ft. high, by 9 in. wide. Behind is branded Charles I.'s cypher when prince—C.P. crowned—twice repeated, and also his cypher when king. There is also a small slip of paper, with an inscription half obliterated:—" of Janet. Queen Mary of Scotlande, appointed by his Majesty for the Cabinnett-roome 1631."

This is therefore one of the two pictures in Charles I.'s catalogue, page 155, described thus:—"A defaced picture of Queen Mary of Scotland, in her white mourn-

631 Mary Queen of Scots—continued.

ing habit; given to the King by the Lord Marquis of Hamilton, 1 ft. by 9 in.;” and “Another like unto the aforesaid piece, more curiously done, of Queen Mary of Scotland, in her white mourning habit, in a black ebony frame; given to the King by the Lord Denby. Said to be done by Jennet” (same dimensions). It is probably the second of these, as its being placed in the Cabinet Room shows it was thought most valuable. From the Commonwealth inventory we find (folio 484) that “The Queen of Scotts, by Gennett,” was sold to Mr. Wright, 21st May, 1650, for £10 10s., but it reappears in James II.’s catalogue, No. 408:—“Mary Queen of Scots, to the waist, by Jennet.”

That this is a genuine portrait of Mary Queen of Scots there cannot be the slightest doubt, the original drawing, with which it accords in the very smallest particulars, being now in the “Bibliothèque Sainte-Geneviève,” and one of the two portraits chosen by M. Niel among hundreds of others as affording the most trustworthy likeness of her (see the text to his *Portraits des Personnages Illustres*, tom. i., where a facsimile of it is given). The artist was doubtless Janet (François Clouet), and in Waagen’s opinion it is a fine original work. Unfortunately, M. de Laborde could “neither confirm nor contest” his judgment, as his visit here had taken place long before his researches. Though it does not come up to our ideal of the Queen, it is nevertheless one of the most agreeable of the many portraits extant of her.

There are replicas or copies at Castle Howard (Lord Carlisle’s), and another (where?) formerly in the collection of Dr. Wellesley at Oxford. (As to the question of the genuine portraits of Mary, see especially M. Feuillet de Conches’ *Causeries d’un Curieux*, iv., pp. 406-460, and Gaedeke’s *Maria Stuart*, Heidelberg, 1879. See also note to No. 560.)

Mary’s first husband, Francis II. (see next picture), died, it will be remembered, on the 5th December, 1560, leaving her a widow at the age of eighteen, “au bel avril de ses plus beaux ans.” This was the first and bitterest grief in the unhappy life of this cruelly persecuted woman. For many weeks she was so overcome that she shut herself up and would see no one, and it was during those first gloomy days of her mourning that she composed the touching verses Brantôme has preserved to us, and among which are these two stanzas:—

J’ai au cœur et à l’œil
Un portrait et image,
Qui figure mon deuil
Et mon pasle visage,
De violettes teint,
Qui est l’amoureux tient. . .

Si en quelque séjour
Soit en bois ou en Prée
Soit pour l’aube du jour,
Ou soit pour la vesprée,
Sans cesse mon cœur sent
Le regret d’un absent. . .

The pallor of her face, to which she here makes allusion, is seen plainly enough in this picture; and Brantôme mentions how at that time her grief showed itself “par sa pasle teint; car dès lors qu’elle fut veuve je ne l’ay jamais veu changer en un plus coloré.” He remarks also on her “grand deuil blanc, avec lequel il la faisoit très beau voir; car la blancheur de son visage contendoit avec la blancheur de son voile, à qui l’emporteroit: mais enfin l’artifice de son voile perdoit, et la neige de son beau visage effaçoit l’autre.”

Ronsard also addressed “cette Déesse en habit d’un mortel” in an exquisite

631 Mary Queen of Scots—*continued*.

poem, entitled *Fantaisie*. In it he refers to a picture, similar to this, which he kept in his study opposite one of her youthful husband.

“Un crespé long, subtil, et delié
 Ply-contre-ply retors et replié,
 Habit de dueil, vous sert de couverture
 Depuis le chef jusque à la ceinture,
 Qui s'enfile ainsi qu'un voile, quand le vent
 Soufle la barque, et la single en avant.
 De tel habit vous estiez accustrée
 Partant, hélas ! de la belle contrée
 Dont aviez eu le Sceptre dans la main,
 Lors que pensive, et baignant vostre sein
 Du beau crystal de vos larmes roulées
 Triste marchiez par les longues allées.”

And further on he speaks of her eyes :—

“Dous, beaux, courtois, plaisans, délicieux,
 Un peu brunet, où la délicatesse
 Rit, non aux verds qui sont pleins de rudesse.”

For some months she remained in retirement, till in August, 1561, she left “la belle France” for ever. Her departure is thus pathetically narrated by Brantôme in his charmingly naive old French :—“La galère estant sortie du port et s'estant eslevé un petit vent frais, on commença à faire voile. . . . Elle, sans songer à autre action, s'appuie les deux bras sur la poupe de la galère du costé du timon et se mist à fondre en grosse larmes, jectant tousjours ses beaux yeux sur le port et le lieu d'où elle estoit partie, prononçant tousjours ces tristes paroles : ‘Adieu, France ! adieu, France !’”

In four days she reached the land of fogs, and cant, and Calvinism.

632 Francis II. of France when Dauphin (316) . . . JANET.

Less than life, seen to the elbows ; turned towards the right, but the face seen nearly in full. He wears a black doublet, laced with gold braid in front ; and with lappets at the shoulders. His collar is high up his neck, and trimmed with a small wavy-pleated frill. His cap, which is a little on one side to his left, is ornamented with gold buttons and pearls, while a white feather hangs over his right ear. His eyes are brown, his nose somewhat aquiline, and his cheeks very fat. Painted on a dark olive-green ground. On wood, 1 ft. high, by 9 in. wide.

That this was in Charles I.'s collection we may conclude from the fact of “A Francis the IInd, King of France by Gennett, valued at £40,” which had belonged to him being found at the Restoration in the possession of a certain John Cade, who had to give it up. (*Hist. Commissioners' Report*, 1879.) But it is not traceable in Charles I.'s own catalogue ; though we do find “a limning of Janet's doing” of the Dauphin, of which the description accords with this, and which, with its companion miniature of Mary Queen of Scots, is still preserved at Windsor. The critics—Waagen, Niel, Feuillet de Conches, Mrs. Mark Pattison, Gaedeke, &c.—are all unanimous in pronouncing this a fine, and indeed one of the finest, original works of François Clouet (Janet).

632 Francis II. of France when Dauphin—*continued.*

It represents Francis when Dauphin, about the age of fourteen, and is therefore intermediate between the two drawings in the "Bibliothèque Nationale" at Paris, reproduced in Niel's *Portraits*. The characteristics of the earlier of the two, "cette face bouffie par la scrofule, ce crâne encore tendre et aplati, sous lequel se développent deux joues démesurément élargies par les infiltrations de la lympe," are seen here in diminished intensity indeed, but still salient enough.

His short career was in fact little else than one long illness. "Sa santé délicate, sa complexion malsaine l'obligeaient de se dérober aux jeux et aux occupations de son âge; il se mouchait et crachait sans cesse; la fièvre le consumait; son visage blafard annonçait assez la maladie qui le possédait." This dreary existence was lightened indeed for a brief space by the love of his angelic Queen, "qui brillait comme une perle exquise au sein de la petite cour;" but this happiness, which would have more than compensated for all his misery, and which, as a French writer remarks, has blended an ineffaceable glory with his name—was terminated by his death on the 5th of December, 1560, at the age of eighteen, after a reign of eighteen months, and a married life of two years and a half!

Ronsard, as we have seen (note to last picture), had portraits of Mary and Francis which he placed opposite each other; and in the charming poem to the Queen, already cited, he thus mentions the one of her husband:—

"Droit au devant de vostre portraiture
J'ai mis d'un Roy l'excellente peinture
Bien jeune d'ans, qui jamais n'eut le cœur
Ny l'œil blessé d'amoureuse lueur:
Et toutefois à luy voir le visage,
Chacun diroit qu'il aime vostre Image,
Et qu'allumé des rais de vostre jour,
Il se consume et s'escoule d'amour
En sa peinture, et que son pourtrait mesme
Comme amoureux en devient froid et blesme . . .
En son pourtrait vous diriez qu'il souspire,
Et que muet ne vous ose rien dire . . .

Mais hors des dents la voix ne peut passer,
Le mort tableau luy oste la parole,
Et la peinture en larmes toute molle
En devient palle, et retient la couleur
De l'amoureux tout palle de douleur,
Qui se tourmente, et par souspirs desire
Estre entendu, et ni le peut dire."

It should be observed that Mrs. Mark Pattison refuses to acknowledge this portrait as one of François II. (see *Renaissance of Art in France*, i., 336), chiefly on the ground that "the meagre profile which slants across the coins of François suffices to show that this energetic boy, with the strong arched nose, is not the Dauphin François." But a reference to the drawings in M. Niel's book, and the miniature at Windsor, and especially to the autolithographs in Lord Ronald Gower's *Three Hundred French Portraits*, will show that this argument will not avail. Indeed, one of the crayons reproduced by Lord Ronald, which is inscribed,

632 Francis II. of France when Dauphin—continued.

in a contemporary handwriting, possibly by Janet himself, "*Le feu roy françois estant dauphin*," may not improbably be the original drawing for this very portrait.

It should be noticed, also, that though the verses quoted in this note are believed to relate to Francis, and are not inappropriate to him, yet the context suggests that the portrait was one of his brother Charles IX.

633 Philip II. of Spain (291) SIR ANTONIO MORE?

Half-length, less than life; turned to the left. He wears a dark doublet edged with white fur, puffed out at the elbows, and ornamented with bunches of pearls. He has close tight cuffs at the wrists, and a small collar-ruff. His right hand rests on the corner of a table covered with a red cloth, his left grasps the jewelled hilt of his sword. He is bareheaded; his hair light brown, and his short beard and moustache of a lighter shade still. Round his neck is a chain. On wood, 2 ft. 1½ in. high, by 1 ft. 6½ in. wide.

Charles I.'s catalogue mentions this portrait at page 119, thus:—"The picture of King Philip II., when he was young, in a black cassock lined with white fur, with two hands, half-figure so big as the life, in a wooden frame. A Whitehall piece." By the Commonwealth it was sold, 1st March, 1652, to Mr. Hunt for £4; but reappears in James II.'s catalogue, No. 33:—"King Philip of Spain to the waist, hand upon a sword."

The term "A Whitehall piece," applied to this picture, means that it belonged to the old royal collection previous to the accession of James I., and we may therefore assume that it belonged to Queen Mary. From the old catalogues being silent as to the painter, there appears to have been no tradition on this point. Subsequent to James II.'s time it was assigned to Janet, but is now, with more probability, attributed to Sir Antonio More. It represents Philip about the age of twenty-seven, the time of his marriage with Mary.

634 A Startling Introduction (398) HENRY POT.

On the left is a lady in a black robe and yellow satin skirt, curtsying with a sad expression to a gentleman who is standing in front of a chimney-piece, having apparently come down the chimney. His hands are held up with an air of astonishment. His hat lies behind him; but his sword and cloak are on a chair behind the lady. Behind her also are two dogs, one a greyhound, which seems to be snarling at the intruder. In the background between them is a table covered with a rich table-cloth. On the chimney-piece is a coat of arms carved in stone, and the monogram HP. On wood, 2 ft. high, by 2 ft. 6 in. wide.

This belonged to Charles I., for we find his cypher branded at the back of the panel; but it is not found in his catalogue. It is probably, however, the picture called "A souldier making a strange posture to a Dutch lady, by Bott," which was sold by the Commonwealth to Mr. Treasurer Jones, Nov. 2nd, 1649, for £7. (See *Inventory*, p. 205.)

Both the subject of this picture, and its painter, have given rise to much perplexing diversity of opinion. Some have called it "a rehearsal," or a "scene in a play," adding—to make it more interesting—that the actor is Charles I.; while others call it "a strange introduction." No explanation, however, yet suggested seems satisfactory; but the following is worth noticing:—"I was told by Lady Emily Ponsonby that at Lady Newburgh's, at Slindon in Sussex, there is a similar

picture, and that the tradition is that it represents an Earl of Derwentwater, who made nine offers of marriage to a former Lady Newburgh, and being rejected and denied her presence, descended the chimney to make a tenth, when he was accepted."—(Mr. Redgrave, late Surveyor of Her Majesty's pictures, in the *Royal Catalogue*.)

As to the painter, some have attributed it to Poelemberg, others to Palamedes, others to Peter de Codde, while in Waagen's opinion it is by Mytens. But the real artist is most likely Henry Pot, whose initials are inscribed in a monogram on the chimney-piece, and whose name is further suggested by the misnomer "*Bott*" in the Commonwealth inventory. This supposition is confirmed by the fact that Pot, who was born at Haerlem in 1600, was known to Charles I., and painted his and his queen's portraits. He was probably in England some few years. (See Descamp's *Peintres Flamands, Hollandais, &c.*)

635 Allegorical Picture of Queen Elizabeth (301) . L. DA HEERE.

The Queen appears on the left-hand side, emerging from a palace. In her left hand she holds the orb of empire, and in her right a sceptre; on her head is the royal crown. She wears a dark dress, covered with jewels, the underskirt in front being a sort of diaper-work of pearls. Behind her are two ladies-in-waiting, holding her train. In front of her are the three goddesses, represented as thunderstruck at the sight of her; Juno, who lets fall her sceptre, and one of her shoes; Minerva armed, who holds a flag in her hand, and is gazing with astonishment at the Queen; and Venus, unrobed, who drops her roses, and to whom Cupid, having thrown away his bow and arrows, clings for protection. The ceiling of the palace from which the Queen comes is richly decorated with Tudor roses and other badges, and the motto: "*Dieu et mon Droit*." In the background is a view of Windsor Castle. On the stone to the right, about two and a half inches from the bottom, are the date 1569 and the painter's monogram, "H. F." On wood, 2 ft. 1 in. high, by 2 ft. 9 in. wide.

On the frame, which is evidently the original one, is the inscription:—

*"Juno potens sceptris et mentis acumine Pallas;
Et roseo Veneris fulget in ore decus;
Adfuit Elizabeth, Juno perculsa refugit;
Obstupuit Pallas erubuitque Venus."*

probably by the painter himself, who dabbled in verse.

This interesting picture is found in Charles I.'s collection, and was sold under the title:—"A piece of Queen Elizabeth, Venus, Juno, and Pallas" to Mr. Hunt and Mr. Bass, 1st March, 1652, for £2. "Venus and Pallas, and Queen Elizabeth coming in; by De Cheere," *i.e.* Da Heere, was in James II.'s catalogue, No. 934. Although it is signed with Da Heere's monogram, and is traditionally known as his work, Mr. Tom Taylor (see *Times*, May 1st, 1866) attributed it to Girolamo da Treviso, who had been dead twenty-four years (see No. 224), adopting the peculiar, but scarcely just method of criticism, that it was too well painted to be by Da Heere.

It was doubtless painted about October or November, by order of the Queen herself, to whom it is as flattering in the allegory as it is in the likeness, when the court was at Windsor, whence it moved to Hampton Court for Christmas. Elizabeth was then thirty-six, and had been on the throne twelve years. It was the time of the rising in the North under the Duke of Norfolk.

- 636 Mary Christierna, daughter of the Archduke Charles (282) . — ?
(See companion picture, No. 628.)

Bust, facing in front, eyes directed to the left. She wears a light red dress, with yellowish sleeves, embroidered with gold; a small linen ruff; and a headdress trimmed with pearls. Her hair is of a fine flaxen colour. On canvas, pasted on wood, 1 ft. 4½ in. high, by 1 ft. 1 in. wide. Formed into an oval, round which is painted:—"MARIA CRISTIerna ÆTATIS SVÆ 3 MENSIS 6 1578."

This was formerly called a portrait of Queen Mary, but it is evident from the inscription that it is Mary Christierna, or Christina, daughter of the Archduke Charles of Austria. As she was born on the 10th of November, 1574, this must have been painted in the month of May, 1578. She afterwards married in August, 1595, Sigismund Batthori, Prince of Transylvania, and died without issue in April, 1621.

- 637 Portrait of a Flemish Gentleman (274) . . . GONZALES COQUES.
(Companion piece to No. 629.)

Three-quarters length, turned to the right; seated. His left hand holds his gloves, his right is on his hip, supporting his cloak. He is dressed in black, and has a broad collar over his coat. He has long hair, but his face is shaven. Above is a green curtain. His age seems about thirty. On copper, 1 ft. high, by 8 in. wide.

- 638 A Dying Saint—A Sketch (399) VANDYCK.

An old man lies dying on a couch, which is represented across the picture, the head on the left. Round him are gathered some six monks in their habits, two of them kneeling at his feet, the others kissing his hands. On wood, 11 in. high, by 9½ in. wide.

This is a fine sketch *en grisaille*. Behind is the signature:—"A. van Dyck."

- 639 Lord Darnley and his brother, Charles Stuart (318)

L. DA HEERE.

They are standing side by side, both facing in front; Darnley is on the right, resting his right hand on his brother's right shoulder, and holding a pair of gloves and a white embroidered handkerchief in his left hand. He is dressed in a close fitting dress, and has a watch hanging from his neck. His brother, who scarcely comes up to his waist, is in a long black skirted dress, down to his feet; he holds his cap in his left hand, and rests his right on his hip. They stand on a raised dais in a long gallery or hall, with windows in semi-classic style on the right. Behind them to the right is a table with a green cloth, on the cross rail of which is Da Heere's monogram. On wood, 1 ft. 3 in. high, by 2 ft. 1 in. wide.

At the top is inscribed:—"THESE BE THE SONES OF THE RIGHT HONERABLES THERLE OF LENOXE AND THE LADY MARGARET'S GRACE COUNTESS OF LENOX AND ANGWYSE. HENRY STEWARD LORD DARNLEY & DOUGLAS ÆTATIS 17. CHARLES STEWARDE HIS BROTHER ÆTATIS 5." On the front part of the dais is the date, 1563.

This interesting picture belonged to Charles I., from whose collection it was sold at the Commonwealth:—"The Lord Darnley with his brother at length in little, sold to Mr. Murray as appraised, 23rd Oct., 1651, for £6." (Inventory, folio 142.) He also had a larger, similar picture, which was formerly here, but was sent by command of the Queen to Holyrood. This one is the original and the best. The head of Darnley was engraved by Vertue from this picture.

The inscribed date is contemporary, and perhaps the inscription also; as Darnley was eighteen on December 7th, 1563, the picture was probably painted before that month. He and his parents were then in London, whence he set out in the spring of 1565 to join his father at the court of Mary Queen of Scots. His brother Charles married, in 1574, Elizabeth Cavendish, by whom he had a daughter, the ill-fated Lady Arabella, and died in 1577.

640 Christina, Duchess of Tuscany? (302) SIR A. MORE?

Life-size, seen to the shoulders; face turned slightly to the right. She wears a brown dress, cut square in front, and underneath a bodice of a brighter shade, embroidered with gold braid worked in wavy lines, edged with a small collar ruff, and open at the throat. Her hair, eyes, and eyebrows are brown. On wood, 1 ft. 3 in. high, by 11 in. wide. Charles I.'s cypher—C.R. crowned—is at the back of this panel, and it is probably "The Grand Duchess of Tuscany, born out of the house of Lorraine, wife to Ferdinand Grand Duke of Florence. A Whitehall piece," entered at page 110 of his catalogue. It has often been called a portrait of Queen Mary from its supposed, but not very decided likeness to her.

641 Portrait of a Gentleman (584) SIR A. MORE?

Small half-length, turned to the right. His right hand rests on a seat, his left is on his hip. He wears a close-fitting black doublet, with a small collar ruff of the time of Philip and Mary or soon after. His hair is reddish and close-cropped; he has a short beard and moustache. On wood, 1 ft. 3½ in. high, by 11½ in. wide.

642 Catherine, Daughter of Philip II. of Spain? (345) SIR A. MORE?

Seen to the elbows, facing in front, turned slightly to the left. She is gorgeously attired in a dress embroidered with gold and silver, and wears a large quilled ruff of fine lace. Her headdress is trimmed with red flowers and pearls and a white feather. On her breast near her heart hangs a curious jewelled ornament, representing Cupid drawing his bow. Her hair, eyebrows, and eyes are dark brown; her lips and cheeks apparently rouged. On canvas, 2 ft. 6 in. high, by 2 ft. wide.

643 Children of the King and Queen of Bohemia (311) POELEMBERG.

This is described in Charles I.'s catalogue, page 124, as:—"The picture of the Queen of Bohemia's children, painted in a landscape, as if they came from hunting, being little entire figures. Done by Polemburch, painted in Holland."

They stand all seven in a row, and are attired in most unsportsmanlike, semi-classical costume; with bare legs, arms, and shoulders, and bareheaded. To the right are stags, hares, and other game, and hounds, spurs, arrows, &c.; in the background on a hill a ruined castle. The eldest is Prince Frederick, who is seen standing on the right, in profile, and holding a boar's head; he was drowned at the age of fifteen in Haarlem meer. Next to him is Prince Charles Lewis, with the very scantiest amount of drapery, grasping a spear in his right hand; he afterwards became Elector Palatine. Behind him, with his hand on his shoulder, stands Rupert (compare No. 762). Next in blue, seated, is the Princess Elizabeth, holding her sister Louisa, who died Abbess of Maubuisson, by the hand. Close by, with a hawk on his right hand, is Prince Maurice, the youngest but one, who was lost while cruising in the South Seas in 1653. And lastly, seated on a branch of a tree, in red, a little to the front, holding a bird on her right forefinger, and with her left on her bosom, is the youngest, Princess Sophia, the ancestress of our present most gracious

sovereign. The picture was doubtless painted at their hunting seat at Rhenen, near Utrecht. On canvas, 1 ft. 3½ in. high, by 2 ft. 2 in. wide.

"The Queen of Bohemia's children, in a landscape, by Polemberg," was sold, 18th Nov., 1651, to Mr. Decritz, for £25.

644 Portrait of a Young Lady (306) SIR A. MORE.

Bust, turned to the left. She wears a dark close-fitting dress, with a quilled ruff of rich lace, close up her throat. Her headdress is richly ornamented with pearls and other jewels. On canvas, 1 ft. 4½ in. high, by 1 ft. 1 in. wide.

She appears to be the sister of No. 625.

645 The King and Queen of Bohemia dining in Public (272) VAN BASSEN.

This is substantially the same picture as No. 627, excepting some slight variations. On the wall, over the entrance to the raised alcove at the end of the hall, are the letters E. and F. crowned, the initials of the king and queen.

A curious incident, for which there was historic warrant, is introduced into this picture. As the gentleman carver is carving a dish opposite their majesties, he is attacked by the queen's favourite monkey, which springs upon his breast, and makes him present a most ludicrous appearance. This mishap actually occurred at Prague on the first occasion that the queen, to allay the jealousies of her new subjects, employed only Bohemians to wait upon her. The man was so frightened, that he gave a yell and fled from the room.

B. Van Bassen was "a very neat painter of architecture" employed by Charles I. These are the only pictures by him in the royal collection.

646 Exterior of a House with Figures (662) G. DOW.

A figure in purple robes, with a turban on his head, dressed like one of the priests painted by Rembrandt, whose pupil Gerard Dow was, is directing a young man's attention to the statue of a warrior placed near a door. Behind is an old woman looking at them. On wood, 1 ft. 5 in. high, by 1 ft. 2½ in. wide.

Signed in the lower left-hand corner, "*G. Dow*," in a monogram.

647 Landscape with Cattle (386) ADRIAN VANDEVELDE.

In the centre is a red cow, on the right another, on the left a third, lying down, and a sheep beside it. On a hill behind, a man lies asleep under a sort of tent. On canvas, 2 ft. high, by 1 ft. 10 in. wide.

Adrian Vandeveld was a pupil of Wynant's, and painted very different subjects to his brother William Vandeveld the younger. His style has much affinity with Paul Potter's.

648 Perspective Piece—Christ with Martha and Mary (283) J. D. DE VRIES.

This is described in Charles I.'s catalogue:—"A prospective piece, done by Hans de Vries, the figures thereon done by Blocklandt, where Christ is sitting with Mary, and three figures more, sitting by a green table." They are on the left, Mary at Christ's feet, while to the right is an opening to a kitchen where is seen Martha attending her household duties. In the background to the right is an open gallery or cloister. On the sill of the archway is the signature:—"HANS (in a monogram) VRIES, 1566." On wood, 2 ft. 10 in. high, by 3 ft. 9 in. wide. Behind are the cyphers of Henry Prince of Wales, and Charles I.

Jan Fredeman de Vries (who is to be distinguished from De Vries, a landscape painter in the seventeenth century) was one of the earliest perspective and archi-

tectural painters of the Netherlands. He chiefly studied classical design, which accounts for the splendid but inappropriate decoration of this interior, where the figures are, as they were indeed meant to be, subordinate. There is a very similar picture by his scholar, Steenwyck, in the Louvre.

Anthony de Montfort Blocklandt was an able scholar of Frans Floris.

649 Garland of Roses, &c., round a Frame (429) . D. SEGHERS.

Hyacinths, orange blossoms, and jasmine are also inserted. They are arranged round a frame which is usually painted with a Saint's head (compare No. 658).

On copper, 2 ft. 10 in. high, by 2 ft. wide. Signed in the lower left-hand corner, "*D. Seghers, Soc. Jes.*"

The signature here decides that the orthography of this artist's name is not *Zegers* or *Zeghers*, as some have written it, nor *Segers*, as it is spelt by the Antwerp Museum Catalogue, which contains the best account of him. He is the greatest master of flower-painting of the Flemish school, and in his day his works were eagerly sought after by all the monarchs of Europe. This is perhaps "The troop of Province roses, Done by the Jesuit Pater Seager, in Antwerp, bought by the King of Mr. Endymion Porter"—in Charles I.'s catalogue, page 7. "A festoon with roses by the Jesuit," valued by the Commonwealth at £30, was sold for £33, 23rd March, 1649. The Antwerp Museum recently gave £140 for a piece similar to this. (See note to No. 658.)

650 Adam and Eve caressing, Satan behind (1089) . A. VAN DE WERF.

They are beneath trees in the Garden of Eden; she seems shrinking from his caresses. Satan behind on the right glares at them. On canvas, 1 ft. 7 in. high, by 1 ft. 2½ in. wide.

Of Van de Werf's naked figures Sir Joshua Reynolds remarks that "they appear to be of a much harder substance than flesh, though his outline is far from cutting." He attributes this to the "want of transparency in his colouring, from his admitting little or no reflexion of light."

651 Landscape, with a Rainbow (415) WOUTERS.

In the foreground are some sheep, and behind them a man in a red coat ploughing, with two oxen and a horse. In the background on the left the sun is setting in a stormy sky. On wood, 1 ft. 2½ in. high, by 1 ft. 6 in. wide.

Behind is Charles I.'s brand—C.R. and the crown; and we find in the Commonwealth inventory (folio 165) that:—"A landscape of one, ploughing, by Wouters," was sold, 19th Jan., 1650, to Mr. Houghton, for £10. In James II.'s catalogue, No. 150, it reappears:—"A Landscape with a man at plough in it," again attributed to Wouters. In recent times it has been attributed to Rubens, but it is certainly not worthy of him, and the old catalogues are doubtless correct in assigning it to Wouters, a second-rate scholar of his.

652 A Perspective piece—A Garden (341) STEENWYCK.

In James II.'s catalogue, No. 656:—"A small round piece of perspective with a fountain. By Steenwick." In the foreground are several figures, one playing a guitar. In the distance are an arcade and classic columns. On copper, 4¼ in. diameter. (Compare No. 655.)

653 The History of Argus (686) F. FLORIS.

Argus is seated on the left, his forehead filled with eyes, almost all of which are closed, having been lulled to sleep by Mercury, who is sitting by his side, playing

his pipe. Above is shown Jupiter in the clouds sending Mercury down. In the centre foreground Io is shown transformed into a cow, while more to the right Mercury is seen stealing away with the head of Argus. Beyond, in the far distance, Juno is putting the eyes in the tail of the peacock. Other incidents of the myth are shown in various parts. On wood, 3 ft. high, by 2 ft. wide.

This belonged to Charles I., as his brand is at the back of the panel.

654 Venus, Adonis, and Cupid (668) *after* RUBENS.

She is sitting under a tree, with crimson drapery over her knees; he is caressing her. Cupid is in front of them. A dog, a horn, and various hunting implements of chase are by. On wood, 2 ft. 1½ in. high, by 1 ft. 7 in. wide.

"A clever sketch of the time of Rubens, probably by Van Harp" (Mr. Redgrave in the *Royal Catalogue*); or "Adonis and Venus, a copy by Cross," No. 484, in James II.'s catalogue.

655 Architecture—The Angel delivering St. Peter (655) . STEENWYCK.

They are in a large vaulted chamber, the Angel leading St. Peter up the steps in front. On a pillar near them is a lighted lamp, and one in the distance. On copper, 4½ in. diameter. This is ascribed, as well as No. 652, to Steenwyck the elder. It is the "small round piece of perspective and St. Peter in prison by Steenwyck," No. 655 of James II.'s catalogue.

656 Perspective piece—The Woman taken in Adultery (433) . P. NEEFS.

The figures *by old* FRANKS.

The scene represents a fine Gothic cathedral; the arches of the nave semicircular, those of the aisles pointed. In the centre, Christ, who faces to the left, is stooping down to write on the pavement; the woman is in front of him, and he is surrounded by a group of apostles and pharisees. On the left a man is entering, carrying a basket in both his hands. On wood, 1 ft. 4 in. high, by 1 ft. 9 in. wide. The back of the panel is branded with Charles I.'s cypher. It is perhaps the "Large piece, of Perspective, where the woman taken in adultery is brought before Our Saviour; by Stanwyck," in James II.'s catalogue, No. 683.

657 Windsor Castle (644) VERDUSSEN.

The castle is on the right, the terrace finishing at Winchester Tower. The town at the foot of the hill is seen on the left, also an old footbridge. In the foreground is a gamekeeper with two dogs. On canvas, 2 ft. 8 in. high, by 3 ft. 6 in. wide.

The only artist of this name I can find anywhere mentioned is John Peter, "an excellent painter of subjects in which animals formed the principal objects," who flourished from 1743 to 1763.

658 Garland of Roses round the Madonna (424) . D. SEGHERS.

The roses are red and yellow, and on them are a bee, a white butterfly, and a tiger moth. In the centre is a head of the Madonna painted *en grisaille* on a cartouche. On wood, 2 ft. 9 in. high, by 1 ft. 9 in. wide. Signed in the lower left-hand corner:—"Daniel Seghers, Soc. JESV. 1651."

Compare No. 649. Seghers is said to have cultivated the flowers he painted at the Jesuit's house at Antwerp, where he lived. "In painting red roses he employed colours which have remained unchanged, while the roses of every other flower-painter have either turned violet or faded altogether." Cornelius Schut usually did the heads for Seghers' festoons.

- 659 Magdalen praying by Candlelight (422) . . . GODFREY SCHALCKEN.

She is seen in a half-length, facing to the left, seated at a table, with her eyes upturned to a crucifix. In her left hand she holds a skull. The candle is in front of her on the table. On canvas, 1 ft. 9 in. high, by 1 ft. 5½ in. wide.

- 660 Lot and his Daughters—A Night-Piece (375) . . . SCHALCKEN.

One sister is seen in front on the right, the light which comes from the left shining full on her bare bosom. In her left hand she holds a vase of wine. Lot also has a cup of wine. On canvas, 1 ft. 5 in. high, by 1 ft. 1½ in. wide. Engraved in mezzotint by Smith.

Schalcken was a pupil of Gerard Dow's, but he imitated his careful finish only in night pieces. Everything and everybody he painted was by candlelight. When he came to England he drew a portrait of William III., making him hold the candle till the tallow ran down his fingers. "He was a great master," says Walpole, "if tricks in an art, or the mob could decide on merit; a very confined genius when rendering a single effect of light was all his excellence."

- 661 A Hermit in a Cave—A Night-Piece (364) J. P. VAN SLINGELANDT.

His hands are clasped in devotion, the moonlight shining on his face. In front of him are a large book, a skull, and an hour-glass. On wood, 1 ft. 3½ in. high, by 11 in. wide.

Slingelandt was an imitator of G. Dow, and as far as mere execution of detail is concerned, may be considered to have surpassed him. He is said to have spent three years over his masterpiece at the Louvre, and would devote weeks to finishing a bit of lace. This is all that can be said in favour of him, yet hundreds of pounds are given for his works.

- 662 A Dutch Merrymaking (636) MOLENAER.

A group of some twenty figures on a hill, singing, playing, talking, and flirting. In the background are a farmhouse and a landscape. On canvas, 3 ft. 6 in. high, by 2 ft. 6 in. wide.

There were several artists of the name of Molenaer, probably relations, who flourished between 1625 and 1660, and who painted somewhat in the same style. This is probably the work of Jan Mieuse Molenaer.

- 663 Cupid and Psyche (206) VANDYCK.

He, with a bow in his hand, and his quiver dropped by his side, is advancing towards her, who lies on the ground sleeping. Near her right hand is "the casket of beauty" which Venus had ordered her to fetch from the palace of Proserpine, Psyche opened the box out of curiosity and was overcome by an *infernal sleep*, from which Cupid awakened her. In the background are a large tree and a landscape. On canvas.

In James II.'s catalogue, No. 159 :—"A large piece of Cupid and Psyche, with a landscape. By Vandyck." It is said to be the last picture painted by Vandyck, and certainly looks unfinished. It is found in the Commonwealth inventory :—"A piece of Psyche by Vandyck; sold for £110."

- 664 Portrait of Holbein ? (322) *by himself?*

To the elbows, facing in front. In his hands he holds a slip of paper. He wears a furred cloak, with red sleeves. Reddish brown hair, but none on his face. Painted on a green ground. On wood, 2 ft. high, by 1 ft. 9 in. wide.

It is a question whether this is Holbein, or by him. It corresponds in size with "The picture of the painter, called Sotto Clevee, said to be his own picture, done by himself, in a black cap and furred gown, painted upon a greenish ground, upon a board; bought by the King," in Charles I.'s catalogue, page 153.

Waagen thought it a genuine "Holbein by himself," and assigned it to his middle period, remarking that it is admirably modelled, and decidedly one of the best of his portraits by himself. But neither Mr. Wornum nor Dr. Woltmann in any way endorse this opinion. It bears, however, no small resemblance to the sketch at Basle, though older.

665 Head of Maximilian, Archduke of Austria (529) unnamed.

A high black hat, furred coat, and short ruff. His whiskers and beard, which are grey, are cut short. On the canvas is painted :—"MAXIMILIANVS ARCH. AVSTR." 1 ft. 10 in. high, 1 ft. 6 in. wide.

No. 957 in James II.'s catalogue :—"Maximilian to the waist, black cap and ruff." It is doubtless a copy from some larger picture, and is probably Maximilian, third son of the Emperor Maximilian II., who was born in 1558, and who was elected to, but afterwards deprived of, the throne of Poland. He died in 1611. (See Coxe's *House of Austria*.)

666 Face at a Window, misnamed Will Somers (329) . HOLBEIN?

Bust; face seen in full, grinning through a lattice-window. He wears a black cap and dress. Both his hands are seen, and he is tapping on the glass with his right. On wood, 2 ft. 4 in. high, by 2 ft. wide. The history of this picture illustrates the way in which false names are given to portraits. The first record of it is in the Commonwealth inventory, where it is entered as being at Oatlands, and sold to Mr. Houghton, 16th of January, 1651, for £3, under the title :—"One looking through a casement," without any artist's name. We next find it in James II.'s catalogue, No. 137 :—"The picture of a fool in a black cap, looking through a window," attributed to *Holbein*; and from that the step was natural to call it "Will Somers." It bears in fact no resemblance to the authentic portrait of him. (See No. 340.)

Nor is it by Holbein; on the contrary, it is believed to be a work of the seventeenth century. Behind is Charles I.'s brand, and also Prince Henry's. Engraved as Somers by R. Clamp. (Woltmann's *Holbein*, page 303, and in the *Fortnightly Review*.)

667 Portrait of Sir Nicholas Bacon (268) unnamed.

Bust, turned to the left, but eyes directed to the right. He wears a black dress, a large quilled ruff, and a black sugar-loaf hat. He has a grey forked beard. On wood, 2 ft. 10½ in. high, by 1 ft. 5½ in. wide. Across the top is inscribed :—"NICHOLAS BACON."

Sir Nicholas Bacon was born in 1510, and went to the Bar in 1537. At once on Elizabeth's accession he was appointed Lord Keeper, an advancement which he probably owed to the friendship of Cecil; and the Queen always reposed the greatest trust in him, regarding him, according to Camden, "as the very oracle of the law." Towards the close of his life—the period when this portrait was painted—he grew very fat. To this he alludes in a letter to Elizabeth, excusing himself for writing instead of coming to her, saying, "not of an unwilling harte and mynde but of an unhable and unwieldie bodie, is the onely cause." He knew also how to

combine flattery with a jest on his own corpulence. "No, madame," said he, when the Queen was visiting him and observed that his house was too small for him, "my house is not too small for me, but your Majesty has made me too large for my house."

His illustrious son says of him that "he was a plain man, direct and constant, without all finesse and doubleness, and one that was of a mind that a man in his private proceedings, and in the proceedings of state, should rest on the soundness and strength of his own courses, and not upon practice to circumvent others."

It should be observed that this picture bears little resemblance to other portraits of Sir Nicholas (compare especially the one in the National Portrait Gallery); but resembles rather those of Lord Chancellor Ellesmere.

668 Head of boy, unknown (528) unnamed.

Bust, to the left, but the face turned round to the front. He wears a brown coat showing a bit of white shirt at the throat, and a dark cap. He has long reddish hair. On wood, 1 ft. 7½ in. high, by 1 ft. 3 in. wide.

In James II.'s catalogue, No. 417, this is attributed to Rubens. Behind is written in ink, "*Anthony Laffeur*" (?).

669 Musicians (659) PETER DE HOOGH.

A lady is sitting in the centre playing on a lute, behind her is a man playing on a violin, and to the right is another lady with a lute, her back turned to the spectator. These figures are inside a room. On the left is an open door near which is a hound in shadow. Outside is a man seated in the sun. Signed in the lower left-hand corner, "*P. D. Hoogh, 1647,*" or 1667. On canvas, 1 ft. 8½ in. high, by 1 ft. 11 in. wide.

670 Architectural Night-Piece—St. Peter in Prison (700) . STEENWYCK.

St. Peter is in front kneeling to the angels; behind them is a candle on a step, and soldiers are sleeping in various parts of the prison, which is a large stone vaulted chamber. On wood, 2 ft. high, by 2 ft. 3 in. wide.

There were several similar "Night-pieces" of St. Peter in prison, by Henry Steenwyck the younger, in Charles I.'s collection, most of which are now here. (See Nos. 683, 737, &c.) He was a painter in the service of the King, who much admired his works. R. Symonds records in his diary that Poelenberg did the small figures for Steenwyck's perspectives. (See MSS. notes in B. M. copy of the Kensington catalogue.)

671 Soldiers on the March (413) BORGOGNONE.

A trumpeter is sounding his trumpet to call the troops together. They are marching along a pass over the mountains, which rise on the right with rocks and waterfalls. On canvas, 1 ft. 3½ in. high, by 1 ft. 1 in. wide.

672 Cattle in a Landscape (786) M. CARRÉ.

Two red oxen stand under a tree in the centre; besides them are sheep, an ass, and a goat; behind, a woman seated in the shadow of a barn, and cattle watering to the right. On canvas, 3 ft. high, by 3 ft. 10 in. wide.

Michael Carré was a pupil of Berghem's, and is said to have resided in England.

673 Christ Blessing little Children (362) HUENS?

Our Lord is standing at the door of the Temple to the right, surrounded by His

disciples, and a group of mothers and children. On the left a disciple is directing others to Christ. The background is a classic building with Roman arches. On copper, 5 in. high, by 7 in. wide.

674 "A Landscape-piece of a Den of Lions" (376) . . . R. SAVERY.

So entered in Charles I.'s catalogue, which adds, page 155, that it was "sent to the King by his nephew, the Prince Elector, and done by Savery." The lions are lying in a tangled mass of underwood; above, in the trees, are several parrots and other birds. Behind is the King's cypher and a label inscribed:—"This Picture sent to the King by Prince Charles, Elector Palatine. Done by Rowland Savery." And it is signed in front in the lower right-hand corner:—"ROELANT SAVERY. 1622."

There are, besides, the following entries:—"A Piece of Lyons done by Savarrio. Sold to Mr. Wright, 7th June, 1650, for £10 10s."—in the Commonwealth inventory (folio 486); and "A landscape with several lions and fowls by Rowland Savery," among James II.'s pictures, No. 517.

For this painter, see No. 695.

675 Still-Life—A Fruit-piece (934) . . . DE HEEM.

The articles are on a table, and consist of a white cloth, a tart in a silver plate, a nautilus shell with grapes, a peeled lemon, and apricots. On wood, 1 ft. 10 in. high, by 2 ft. 7 in. wide.

676 Whole-length portrait of a man—A sketch (234) . F. HALS.

Facing in front, his left hand on his hip, his right holding a stick. He wears a drab suit, a large broad-brimmed yellow hat, and gaiters and shoes of the same colour. The background is a red curtain; behind, on the left, are seen two figures. On canvas, 2 ft. high, by 1 ft. 7 in. wide.

An admirable sketch.

677 Landscape, with Ruins, Goats, and Sheep (643) . . PAUL BRILL.

In the foreground to the left are some shepherds tending goats; to the right women drawing water; in the background ruins and a castle. On canvas, 2 ft. 8 in. high, by 3 ft. 6 in. wide.

Paul Brill, who was born at Antwerp in 1556, holds an important position in the history of landscape-painting. "He was the first to introduce a certain unity of light in his pictures, attaining thereby a far finer general effect than those who had preceded him." Waagen observes that he exercised a considerable and beneficial influence over Rubens, Annibale Caracci, and Claude Lorraine.

678 Landscape, with Cattle (983) . . HERMAN VAN SWANEVELT.

In the foreground to the left is a goatherd with goats; in the centre cattle, and in the right distance water, at the brink of which are more cattle. On canvas, 1 ft. 8 in. high, by 2 ft. wide.

This landscape and Nos. 694, 727, are considered to be among the best works of this Dutch scholar of Claude's. "Few artists have surpassed him in the suavity and tenderness of his tints, or the delicate 'degradation' of his aerial perspective." —(Bryan's *Dict.*)

679 Landscape with the Gate of a Town (81) . . . JAN BREUGHEL.

In the centre is a gateway leading to a village, from which a woman and a man on horseback are coming. On the left in the foreground a man is kissing a woman

and in the distance a château. In the right distance a village with figures. On copper, $5\frac{1}{4}$ in. high, by $7\frac{3}{4}$ in. wide.

Jan Breughel was the second son of Peter Breughel the elder. He is commonly called "Velvet" Breughel, on account of the exquisite softness and finish of his work, to distinguish him from his father, "Peasant" Breughel, and his elder brother, "Hell" Breughel. (See note to No. 748.) Jan principally painted landscapes with animals and flowers; there are several specimens of his work here.

680 The Judgment of Paris (80) ROTTENHAMMER.

Paris is seated under a tree, and is giving the apple to Venus. Minerva is standing with her back to the spectator, removing her drapery. On the left, behind the tree, Juno advances. A river god and water nymph are seen in the left foreground. In the left distance are the chariot-horses of the sun; and other gods in the right distance. On wood, $11\frac{1}{2}$ in. high, by $10\frac{1}{2}$ in. wide.

681 Soldiers in a Landscape (434) BORGOGNONE.

Five or six soldiers in cuirasses stand on a rock which rises up on the right. One of them in a hat with feathers is directing their attention to something in the distance. On canvas, 1 ft. 3 in. high, by 1 ft. 1 in. wide.

682 A Laughing Boy (346) F. HALS?

A head, turned to the right, the face thrown upwards, the eyes directed downwards; he is laughing and showing his teeth. He wears a brown dress with a broad lace-edged collar tied with red strings. His hat is a large black one, with a white feather and broad brim turned up. On wood, 1 ft. 7 in. high, by 1 ft. 3 in. wide.

This is perhaps the "Young Man's picture laughing, by young Quentin," entered in the Commonwealth inventory, folio 486, as sold to Mr. Wright, 22nd March, 1650, for £6.

683 Perspective Night-piece—St. Peter in Prison (405). STEENWYCK.

He and the sleeping guards are lying in a vaulted cloister on a stone pavement; a lamp hangs from the groining. It corresponds with the "Perspective piece of the Imprisonment of St. Peter, where three watchmen, whereof one lying along, and two others also sitting asleep, painted on the wrong light. Done by Steenwyck," in Charles I.'s catalogue, page 15. At the back of the panel is his cypher. On wood, 1 ft. 8 in. high, by 2 ft. 2 in. wide. (Compare Nos. 465, 670, 737, &c.)

684 Flowers, Weeds, and Insects (825) M. WITHOOS.

Brambles, thistles, a lily and a rose; also on the right shepherd's purse, and on the left a hedgehog, and various insects. On canvas, 3 ft. $7\frac{1}{2}$ in. high, by 3 ft. $4\frac{1}{2}$ in. wide. Signed below near a wheat-ear:—"M. Withoos. Mirsuoort (?) A°. 1665."

Charles II. must have acquired this picture, for it is designated in James II.'s catalogue, No. 768:—"a piece with thistles and flowers, a hedgehog in it, by Withoos."

This very rare painter, of whom Waagen and other editors of Kugler's *Hand-book* remark that they are unable "to quote a specimen of his art in any public gallery," was a scholar of Otto Marseus van Schrieck, and belonged to a small group of Dutch painters who flourished in the latter half of the seventeenth century, and who "took pleasure in representing all kinds of plants upon a dark background,

with butterflies and other insects about them, and below, between mushrooms and other such undergrowth, snakes, and lizards, and toads and frogs, sometimes fighting with each other." His works met with great favour, and very large prices were given for them. Of the truth and precision of his pencil this, and two other pieces here, Nos. 692 and 702, are sufficient evidence. They seem to be almost unique examples of him in England.

685 Landscape, with Figures (256) BARTHOLOMEW BREENBERG.

Open scenery with a few trees, and half-a-dozen male and female figures playing at Blind-man's Buff. In the distance is a river. On wood, 1 ft. 2 in. high, by 1 ft. 9½ in. wide.

This has long been ascribed to Paul Brill, but at the back of the panel are Charles I.'s cypher and a torn slip of paper with an inscription in a handwriting of that time, on which are the letters "*Bart. om.*" half obliterated. It is probably, therefore, the "Landscape of Bartholomew," sold by the Commonwealth to Mr. Jasper, 22nd Nov. 1649, for £6 (No. 1122), which appears in James II.'s catalogue, No. 398:—"A landscape with small figures, by Bartolomeo."

Breenberg at first studied under Poelemberg, but afterwards went to Italy and adopted the style of that country. The landscape before us is in his earlier Dutch style.

686 Satyr and Nymph, dancing (997) POELEMBERG.

On the right is a satyr apparently asleep, and a nymph is looking at him; on the left is another satyr with a nymph; and in the centre others dancing. The background is rocks and a hilly landscape. On wood, 1 ft. 3½ in. high, by 2 ft. 1 in. wide. Behind is painted:—

*"Huic poelenburgo vix par est Magnus Apelles
picta docet varjys multa tabella modis."*

Although the works of Poelemberg—"the sweet painter of little landscapes and figures"—are stated to be "very scarce," there are a considerable number in this collection (see Index), most of which he must have painted for Charles I. during his residence in England.

687 Battle-Piece—Troopers Plundering (407) WOUVERMANS.

To the right are an officer on a white horse and a woman kneeling to him in supplication. Other horsemen are seen behind, to the left, plundering; on the right is a village. On wood, 1 ft. 6 in. high, by 2 ft. 2½ in. wide. Behind is the inscription:—"VAN PHLS WAVVRMAN."

This picture is No. 1078 of James II.'s and No. 222 of William III.'s Hampton Court catalogue.

688 The Elements—Water (93) BREUGHEL and ROTTENHAMMER.

In the centre, somewhat to the left, at the foot of some trees, is seated a nymph or goddess in loose red drapery, holding in her right arm a cornucopia filled with water plants, corals, and sea weeds; with her left hand she pours out water from a large shell. To the right a river-god is also pouring out a stream from an urn; and into the pool formed thereby, various kinds of fish are leaping; around are also aquatic fowls and plants.

This is one of a series of four pieces representing the four elements. (See Nos. 703, 721, 739.) They are each on wood, 1 ft. 6¾ in. high, by 2 ft. 7½ in. wide; and

behind each are Charles I.'s cypher—CR. crowned, and slips of paper inscribed in a handwriting of the time :—"Bought by the King for Oatlandes House Gallery."

In James II.'s catalogue, No. 240, they are called :—"A set of the Four Seasons,"—an erroneous title, which they have borne till recently. Their correct designation is that under which they appear in the Commonwealth inventory :—"The Four Elements appraised at £15, and sold, 18th Nov. 1651, to Mr. Decritz and others," the last part of the entry, however, being erased, and the words "Reserved for his Highness' service" substituted.

The landscapes were painted by Jan, called "Velvet" Breughel, and exhibit the delicacy and softness for which he was distinguished. The figures, which are about six inches high, and the birds, fish, and other animals are ascribed to Rottenhammer.

The exquisite finish of every little detail, especially in the scales, fins, and eyes of the diminutive fish, and in the scrupulous rendering of every little leaf and seed of the fruit, is something quite marvellous. As now placed they can scarcely be appreciated.

689 Portrait of a Gentleman, unknown (1098) unnamed.

He is seen to the elbows; facing to the front, but turned slightly to the right. His dark dress has gold buttons in front; and on his breast is the collar and lamb of the Golden Fleece. He wears a large quilled Spanish ruff, and a small black jewelled cap. His hair is light, his eyes blue, and he has a small, turned-up moustache, and peaked beard. On canvas, 1 ft. 9½ in. high, by 1 ft. 1 in. wide.

This is an unknown portrait. Across the top is an obliterated inscription, in which seem to occur the letters :—"DAV ANO STHC"—which may afford a clue to the person represented.

690 Stacking a Hayrick (387) WOUVERMANS.

To the left are a tumble-down cottage and a woman sitting by the door with two children. To the right a man on a hay-cart is stacking a hay-rick, on which stand two men; two horses are close by. On wood, 1 ft. 3 in. high, by 1 ft. wide. Signed in the lower right-hand corner with the painter's usual monogram.

No. 1083 in James II.'s catalogue was :—"A cottage with horses and a hay cart, by Wouvermans,"—doubtless this piece.

691 Flowers—Roses, &c., in a Vase (819) . M. VAN OOSTERWYCK.

The vase, which is of glass, and in which are carnations, roses, &c., stands on a marble table; and a small shell is close by. Along the edge of the table in the left-hand corner is inscribed :—"MARIA VAN OOSTERWYCK, 1689." On wood, 1 ft. 6½ in. high, by 1 ft. 2½ in. wide.

This and No. 700 are good specimens of Maria van Oosterwyck, a lady painter and a scholar of De Heem's. "In my opinion she does not occupy that place in the history of the art of her time which she deserves, which may be partly owing to the rarity of her pictures, especially in public galleries. For although her flower-pieces are weak in arrangement and often gaudy in the combination of colour, yet she represents her flowers with the utmost truth of drawing, and with a depth, brilliancy, and juiciness of local colouring unattained by any other flower painter."—(*Waagen*.)

- 692 Flowers and Insects (821) M. WITHOOS.
The flowers are blue convolvuluses on which are several white butterflies; and below a small green snake. On canvas, 1 ft. 6 $\frac{3}{4}$ in. high, by 1 ft. 3 $\frac{1}{2}$ in. wide. Signed just above the highest green leaf:—"M. Withoos."
- This is a thoroughly characteristic specimen of this rare painter (see note to No. 684).
- 693 Nymphs in a Landscape, bathing (427) DIETRICH.
On the left is a fountain sculptured with bacchanalian figures; several nymphs are bathing in the pool of water flowing from it; other figures behind. On canvas, 1 ft. 4 $\frac{1}{2}$ in. high, by 1 ft. 11 $\frac{1}{2}$ in. wide.
Dietrich was a German artist who flourished in the middle of the eighteenth century, and imitated various styles; this being after the manner of Poelemborg.
- 694 Landscape—Venus presenting Cupid to Diana (129) . . . SWANEVELT.
In the centre foreground is a large tree beneath which is a group of Diana and her nymphs, to whom Venus, with her son Cupid, is coming. Trees on the left, and a hilly landscape in the right distance. On canvas, 3 ft. 2 $\frac{1}{2}$ in. high, by 4 ft. 4 $\frac{1}{2}$ in. wide.
(See note to No. 678.)
- 695 Landscape—A Waterfall (775) R. SAVERY.
On the right are rocks with the water dashing over them; to the left trees, and figures approaching the pool below. On wood, 2 ft. 1 in. high, by 3 ft. 2 $\frac{1}{2}$ in. wide.
Roelandt Savery was much employed by the Emperor Rodolph, who sent him into the Tyrol to study the wild scenery which he loved to sketch.
- 696 A Penitent received into the Church (357) BAROCCIO.
In the middle is an altar, and on the steps thereof a naked figure is kneeling to a monk attired in a black habit. On canvas, 2 ft. high, by 1 ft. 1 $\frac{1}{2}$ in. wide.
- 697 Destruction of the Children of Niobe (557) ROTTENHAMMER.
Below are the children grouped to the right and left, and in the centre, one rushing forward. In the clouds above are Apollo and Diana shooting. Painted in an oval. On canvas painted on wood, 1 ft. 3 $\frac{3}{4}$ in. high, by 1 ft. 8 $\frac{3}{4}$ in. wide.
In James II.'s catalogue, No. 529:—"The story of Niobe's children shot out of the clouds. Rothenhamer."
- 698 Landscape—Rocks and a Lake (566) EVERDINGEN.
The sky is cloudy and dark, the scenery fine and grand; with rocky mountains to the right. On the lake is a little boat with three figures in it, and not far off a house. On wood, 1 ft. high, by 1 ft. 4 in. wide.
We find this among James II.'s pictures, No. 411:—"A landscape very neat, by Everdingen."
This landscape is a fairly characteristic specimen of a Dutch master of whom there are but few examples in England. He painted in the style of Savery and Jan van Goyen, and was fond of depicting the sublime in nature—rushing torrents, tempestuous skies, lofty mountain peaks, dark sheets of water.
- 699 Judith with Holofernes' Head (88) . . . after P. Veronese by TENIERS.
To the right is Holofernes' headless body lying on a couch. In the centre Judith gives the head to her maid. Behind are figures and a pavilion. On canvas, 1 ft. 5 in. high, by 2 ft. wide.

- 700 Flowers and Insects (820) M. VAN OOSTERWYCK.

The flowers, which are white and red roses, nasturtiums, &c., are in a glass vase standing on a table. On wood, 1 ft. 6 in. high, by 1 ft. 2½ in. wide. On the edge of the table :—"MARIA VAN OOSTERWYCK, ANNO 1686."

- 701 The Conversion of St. Paul (90) V. MALO.

A spirited composition of twelve figures. Amidst the dark clouds Christ appears as an irradiating light on the group; horses and men all exhibit the greatest affright and confusion; St. Paul, who with his horse has fallen to the ground, is being held up by two attendants. On copper, 1 ft. 6 in. high, by 2 ft. 2 in. wide. Signed in the left corner :—"VINCENT MALO INVEN."

There was a "little Whitehall piece of the Conversion of St. Paul" in Charles I.'s catalogue, page 121; which was sold by the Commonwealth, 23rd October, 1651, to Mr. Houghton for £1. Vincent Malo was a disciple of Rubens.

- 702 Still-Life—Flowers in a Glass Vase (822) M. WITHOOS.

The flowers are roses, marigolds, nasturtiums, &c. On the table also are a skull, an enamelled watch with a gold chain, and an old book with vellum binding and tattered leaves. On canvas, 1 ft. 6 in. high, by 1 ft. 3½ in. wide. Signed in the lower right-hand corner :—"f. M. Withoos," the f. M. and W. in a monogram. (See No. 692.)

- 703 One of the Elements—Air (86) . . . BREUGHEL and ROTTENHAMMER.

To the left is a nymph, in loose red drapery spangled with stars, floating on a cloud, and holding a bunch of feathers in her right hand; in her left she has a sphere. She is attended by three Cupids. On the ground and in the air are eagles, peacocks, and all kinds of birds. The chariot of the sun is seen in the heavens. (See note to No. 688.)

- 704 A Wild Boar Hunt (959) SNYDERS.

To the right near a tree is the boar, attacked by a pack of hounds. One mounted on its back has hold of its right ear; another is seizing its left ear; others its hind legs; while to the left are two others on their backs, spotted with gore and half killed; the heads of others are seen coming up. On canvas, 6 ft. 9 in. high, by 11 ft. 6 in. wide.

This was in James II.'s catalogue, No. 802 :—"The hunting of wild boars by Snyders." There are similar pictures at Vienna and in the Louvre.

It is a fine specimen of those spirited compositions of lion, stag, and boar hunts, to which Snyders devoted his matured genius, and for which he became so greatly celebrated. In his earlier time, as we have seen (*vide* note to No. 612), he was not thought capable of any great excellence in this line; but afterwards even Rubens greatly admired them, and condescended to paint the figures in them. In his treatment he stands alone :—"He represents the actual hunting of wild animals by dogs; he seizes upon the actual struggle for life and death, as the main interest to which other incidents should be subordinate. Fire gleams in the eyes, and life and energy in every limb of the animals. The painter was familiar with the boar, which was hunted and occasionally brought to market from the forests of Flanders and Brabant." (See *The Magazine of Art*, where this composition is engraved.)

- 705 Portrait of the Count of Hoogstraaten (868) unnamed.

To the elbows, turned to the left. He is in armour of steel, ornamented with

elaborately wrought breast-work, and wears a small ruff. He is bareheaded, and has red curly hair and a short beard. Round his neck hangs the lamb of the Order of the Golden Fleece. His right hand is just seen. On wood, 1 ft. 11 in. high, by 1 ft. 8½ in. wide. Across the top is inscribed :—"LE CONTE DE HOOGH-STRAT."

Anthony de Lalaing, Count of Hoogstraaten, was one of the chief leaders in the revolt of the Netherlands against the Spanish. In 1568 he was cited before the Blood-Council, and in the same year was killed in battle. He was a firm friend of the Prince of Orange, and a brave, high-spirited man.

This portrait and companion ones of the leaders in the war of Dutch Independence, Nos. 706 and 713, were probably brought over to England by William III. ; for we do not find them in James II.'s catalogue, and the names are inscribed, in a handwriting of that time, on slips of papers behind. There are a series of portraits of these heroes at Amsterdam, from which perhaps the panels before us are replicas or old copies.

706 Portrait of Maurice, Count of Nassau (866) unnamed.

Bust, facing to the right. He is in armour of steel ornamented with rich brass-work, and wears a small ruff. Over his shoulders is a red scarf. He has light hair and a short trimmed beard. On canvas, 1 ft. 11 in. high, by 1 ft. 8½ in. wide. Across the top is painted :—"MAVRICE CONTE DE NASSAV."

Motley gives the following account of Prince Maurice at the age of forty-two, in 1609, when he was in the full flower of his strength and his fame. "He was of a noble and martial presence. The face, although unquestionably handsome, offered a sharp contrast within itself : the upper half all intellect, the lower quite sensual. Fair hair growing thin, but hardly tinged with grey, a bright, cheerful, and thoughtful forehead, large hazel eyes within a singularly large orbit of brow ; a straight, thin, slightly aquiline, well-cut nose—such features were at open variance with the broad, thick-lipped, sensual mouth, the heavy pendent jowl, the sparse beard on the glistening cheek, and the moleskin-like moustache and chin tuft. Still, upon the whole, it was a face and figure which gave the world assurance of a man and a commander of men."—(*Life and Death of Barneveld*, i., 29.)

707 George Villiers, first Duke of Buckingham (588) C. JANSSEN.

Half-length, facing in front, but inclined to the right. He is dressed in the full robes of the Garter, with the collar and "George," a crimson cloak lined with white silk, a broad turned-down lace ruff of three tiers. He has long chestnut hair, and a peaked beard and moustache. On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide. Behind is a label with the date 1816, and a note "*From Lord Stowell.*"

This appears to be a replica of part of the full-length at the Grove.

James I., who, as Clarendon said, "of all wise men living, was the most delighted and taken with handsome persons and fine clothes," gave his favourite the Garter in July, 1616, not long after he had first been introduced to him. It was doubted at the time "that he had not sufficient livelihood to maintain the dignity of the place," but the King soon supplied the deficiency by grants of land and pensions and offices ; and Villiers, who loved magnificence in dress as much as his master, took care to please his eye by his splendid costumes.

"It was common with him," says an old writer, "at an ordinary dancing, to have his clothes trimmed with great diamond buttons, and to have diamond hat-

bands, cockades, and earrings; to be yoked with great and manifold ropes and knots of pearl; in short, to be manacled, fettered, and imprisoned in jewels; insomuch, that at his going over to Paris, in 1625, he had twenty-seven suits of clothes made, the richest that embroidery, lace, silk, velvet, gold, and gems could contribute: one of which was a white uncut velvet, set all over, both suit and cloak, with diamonds valued at fourscore thousand pounds, besides a great feather, stuck all over with diamonds."

Of his extraordinary beauty, which won him the favour of two kings, we have numerous testimonies:—"He had a very lovely complexion; he was the handsomest bodied man in England; his limbs so well compacted, and his conversation so pleasing, and of so sweet a disposition." A diarist also notes:—"I saw every thing in him full of delicacie and handsome features; yea his hands and face seemed to me especiallie effeminate and curious."

708 Portrait of a Man unknown (914) unnamed.

Bust; face seen in full, turned slightly to the right. He wears a simple black dress, with a plain turned-down broad linen collar, apparently of the time of the Commonwealth. On canvas.

709 Supposed Portrait of Shakespeare (279) unnamed.

Half-length; face directed slightly to the left. He wears a dark-green coat, trimmed with gold braid; the sleeves open all down the arms, the buttons and loops being unhooked, except at the elbows. Round his waist is a belt for his sword, the hilt of which he grasps in his left hand; in his right he holds a dagger. His hose are crimson. He has a lace ruff, hand ruffles, long brown hair, a small moustache and a peaked beard. From his left ear, which is pierced, hang black strings. Above is inscribed:—"Ætat. suæ. 34." On wood, 2 ft. 5 in. high, by 2 ft. wide.

Except for the supposed resemblance of this picture to the authentic portraits of Shakespeare, for which reason it was bought by William IV., I believe there is no ground for its bearing the name it does. Certainly, it is rather a truculent version of the "gentle Bard of Avon."

710 Supposed Portrait of Raphael (278) by himself.

Head, life-size, turned to the right, but the eyes looking to the front. He is dressed in a simple black dress, showing a large portion of his white shirt beneath. On his head is a plain black cap. He has long brown hair falling over his shoulders; his eyes are also brown. In the right distance is seen the tomb of Cecilia Metella. On the two buttons in the front of his coat is inscribed, round one:—"RAPHAEL," round the other "SANZIO." On wood, 1 ft. 4 $\frac{3}{4}$ in. high, by 1 ft. 4 $\frac{3}{4}$ in. wide.

There is some doubt with regard to the history of this picture, as it is stated in the *Royal Catalogue* that it was given to George III. by Lord Stowell; but this is doubtful. It is more probably "Raphael's picture in a black habit and black cap, done by himself" in James II.'s catalogue, No. 123, which seems identical with the "Man with a black cap by Raphael," sold by the Commonwealth to Mr. Hook and others for £30 (*Harl. MSS.* 4898, No. 1170), and which had therefore belonged to Charles I.

Almost every possible opinion has been expressed by critics as to this magnificent picture. Some consider it a genuine portrait of Raphael by himself; others

a portrait of Raphael, but *not* by himself; others not a portrait of Raphael, but by him; others neither a portrait *of* him nor *by* him.

In Passavant's opinion it is "painted quite in the Perugino manner," and he thought it probably a portrait of one of Raphael's fellow-students. (*Tour*, 1838.) Those skilled in "iconography" should have little difficulty in determining, at any rate, whether it is a portrait of Raphael or not, as there are plenty of authentic ones of him. It is perhaps superfluous to remark that the beautiful head in the Louvre, which was long called a portrait of him, and frequently engraved as such, is now considered to be an ideal portrait of a young man; and by Messrs. Crowe and Cavalcaselle not even believed to be by him.

- 711 Sir Theodore Mayerne, Physician to James I., Charles I., and Charles II. (264) *after* RUBENS?

Bust, turned to the left, eyes directed to the front. He is dressed in black, with a round black skull-cap, and a white collar. He has a thick snowy white beard. On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

This head seems to be a copy after the half-length now belonging to the Royal College of Physicians, in which the doctor holds a skull in his left hand. There is another portrait of him by Rubens, which is traced in the master's own inventory, and which was formerly at Cleveland House. It was engraved by Faber and W. Elder.

Sir Theodore Turquet de Mayerne was a native of Geneva, of a noble French family, a Huguenot, whose father had fled to that city. He was originally physician to Henri IV., but on the assassination of that monarch he came to England. Here he attended Prince Henry in his last illness, and, being appointed principal physician to James I., was knighted in 1624. "His skill in chemistry far exceeded that of any of his contemporaries, and he was the first who had the boldness to apply the mineral specifics which form the basis of the modern pharmacopœia. But his application of chemistry to the composition of pigments, which he liberally communicated to the painters who enjoyed the royal patronage, to Rubens, Vandyck, and Petitot, tended most essentially to the promotion of the art, and its eventual perfection. From his experiments were discovered the principal colours to be used for enamelling, and the means of vitrifying them."—(Dellaway's notes to Walpole.)

- 712 Sir Theobald Gorges (287) *unnamed*.

Bust, turned a little to the left. He wears a black dress with silver tinsel and buttons, and a small plain collar. He has long brown hair and earrings. On the left is a coat-of-arms, only partially seen. On the right is a scroll with the motto: "*Virtutis præmiū non fortunæ Ælimosinā.*" On wood, 1 ft. 10 $\frac{3}{4}$ in. high, by 1 ft. 5 $\frac{1}{4}$ in. wide.

Theobald Gorges was knighted on the 27th of June, 1616. I suppose the name is correct, but the picture is not unlike George Clifford, Earl Cumberland.

- 713 Portrait of the Count of Brederode (867) *unnamed*.

Bust, facing in front. He wears steel armour, ornamented with fine brass-work, and a small white frilled collar or ruff turned over the gorget. He has reddish hair, beard, and moustache. Round his neck is a long chain. On wood, 1 ft. 11 in. high, by 1 ft. 8 $\frac{1}{4}$ in. wide. Behind, on a scrap of paper, is an old obliterated inscription:—"Br. d. ro . . ."

This is Henri, Comte de Brederode—"the bold, debauched Brederode, with handsome, reckless face and turbulent demeanour,"—as Motley says; and "a madman if there ever were one," as a contemporary expresses himself. He was one of the first to sign the famous "Compromise," and was the individual chosen to present the "Request" to the Duchess of Parma, Governess of the Low Countries, which was the beginning of the revolt against the Spanish Dominion.

714 Portrait of the Duc D'Aumâle (869) unnamed.

To the elbows, facing in front. He is in steel armour, ornamented with gold, with a plain collar over the gorget. His hair is grey, but his moustache and thin beard are brown. On wood, 1 ft. 10 in. high, by 1 ft. 8½ in. wide. Across the top is painted :—"LE DUC D'AVMALE."

I presume this to be Claude II. de Lorraine, Duc D'Aumâle, who took such a glorious part in the defence of Metz when besieged by Charles V. in 1552, but who sullied his fame by advocating the massacre of St. Bartholomew, and the murder of Coligny. He was killed at the siege of La Rochelle.

715 Dutch Boors regaling (395) EGBERT HEMSKIRK.

Four figures seated round a table, playing cards and drinking with large tankards. One is seated on a tub; four other figures are in the room. Above, from an arched opening, a man is receiving a bottle; another by him is smoking. On wood, 1 ft. 1 in. high, by 11 in. wide. Signed :—"E. H. 1681?"

716 Head of a Youth (372) unnamed.

Turned to the left, face seen in three-quarters, turning round at the spectator. He wears a brown dress, with a folded linen ruff. His hair is short and light brown. On canvas, 1 ft. 7 in. high, by 1 ft. 2 in. wide.

717 Still-Life—Oranges, Oysters, Grapes (428) CUYP?

The objects, which consist of a whole and half orange and peelings, two bunches of grapes, some open oysters and shells, a glass and plums in a plate, and a large red wine-glass, and a glass flagon, are all on a table covered with a cloth. On wood, 1 ft. 9 in. high, by 1 ft. 4 in. wide.

This is ascribed to Cuyp, by whom is meant, I suppose, Jacob Gerritsz Cuyp, the father of the great landscape painter; but it seems rather in the style of De Heem. (See Nos. 469 and 675.) Perhaps it is the "piece with a Rhenish wine-glass by De heim," sold by the Commonwealth, 7th May, 1650, in this Palace, to Mr. Leemput for £11. (*Inventory*, folio 305.)

718 Dead Game and Flowers (374) JAN WEENIX.

To the right are lying a partridge and a pigeon. Behind are a belt with a large brass buckle and a small brass pan hanging from a tree, by which are convolvuluses and other flowers. On canvas, 1 ft. 10 in. high, by 1 ft. 7½ in. wide. Signed in the lower right-hand corner :—"J. Weenix f. 1678."

The signature indicates that this is a work of Jan, the son and scholar of Jan Baptist Weenix, the painter of landscapes and animals. He eventually excelled his father in the second of these lines, and, in fact, in sporting subjects of this sort—dead horses, pheasants, partridges, swans, with hunting implements, &c., as accessories—is regarded as the greatest master that the Dutch, or indeed any other school, ever produced.

- 719 *Nymphs in a Landscape, Bathing (430)* POELEMBERG.
In front are five semi-nude female figures, three of them seated; behind, some six others are bathing. The background is a mountainous landscape and a clear sky. On wood, 1 ft. 1 in. high, by 1 ft. 4½ in. wide.
This was in James II.'s collection, No. 1072, and William III.'s, No. 220.
- 720 *A Landscape (567)* CORNELIUS HUYSMAN.
In front are two figures at the edge of a brook, which flows past a mill or farm behind on the left. On the right are some trees and a roadway. On canvas, 11½ in. high, by 9½ in. wide.
- 721 *One of the Elements—Fire (94)* . . . BREUGHEL and ROTTENHAMMER.
To the left are four nymphs, the principal one in loose red drapery, seated, and holding a cornucopia and an apple; she is attended by the others, one holding aloft an armillary sphere, another a lighted torch, and the third pouring water from a jar into a stream. In the foreground to the left are cooking utensils, fruits, and vegetables, and a monkey handling some roots; to the right various fish, ducks and other aquatic fowl plunging into the water. Background, trees and a landscape. (See note to No. 688.)
- 722 *A Small Landscape (342)* P. F. FERG.
A man on horseback, who is in the centre on the piece, is coming along a road, and speaking to two women and a child. On the right is a tomb, on the left a tree. On copper, 3¼ in. high, by 4½ in. wide.
Ferg was an imitator of the style of Breughel, who came over to England about 1720. His works, especially his diminutive ones on copper, such as this, were much admired, and still fetch high prices. He died in the streets of London from want and exposure in 1740.
- 723 *The Discovery of Callisto by Diana (360)* POELEMBERG?
On the left is Callisto, who is seized by two nymphs; on the right is Diana with attendant nymphs. On copper, 8 in. high, by 8 in. wide.
In Charles I.'s catalogue, page 165, was:—"A little landscape piece of Poelemborg, being where Diana is haling Calista by the hair, where four other nymphs are looking on, being very little entire figures, 8 in. by 8 in."—evidently this. In James II.'s catalogue it is attributed to Rottenhammer, and his name is written in a handwriting of the time on the back of the copper, behind the wood. In more recent times it has been ascribed to Breughel.
- 724 *Nymphs and Satyrs (359)* POELEMBERG.
On the right a nymph is reclining, and a satyr sitting by her is offering her wine, while another pours it out for him. Behind them are other nymphs and satyrs playing on pipes and sporting. In the middle is another nymph with her back turned, dancing; on the left another borne on the backs of two satyrs. On wood, 6½ in. high, by 9¾ in. wide.
- 725 *Saint Francis praying (436)* TENIERS.
The saint is represented in his habit in a cavern. He kneels in front of a piece of rock, on which is a skull, which he is touching with his left hand; his right is on his breast. His eyes are upturned. The background is rocks with foliage, and a

sky with clouds is seen through the opening of the cave. On canvas, 11½ in. high, by 9½ in. wide. On the rock beneath, and about an inch to the left of the skull, is his signature :—"D. TENIERS."

This is probably a copy from some Neapolitan or Spanish picture.

726 *Jonah under the Gourd* (676) M. HEEMSKIRK.

The prophet is seated on the left, looking to the right, beneath the gourd which grows behind and over him; he is under the side arch of a bridge, which spans a river. In the background further up the river are another similar bridge and the faint outline of Nineveh. On wood, 1 ft. 4 in. high, by 2 ft. 9 in. wide. Inscribed on the pillar of the arch in the centre of the picture :—"A° 1561 ~~Maarten~~ Van Heemskerck Inventor."

In James II.'s collection, No. 206 :—"A Landscape with ruins. The Story of Jonah, by Hemskirk."

727 *Venus and Cupid escaping from Diana* (132) SWANEVELDT.

Diana and her nymphs are slumbering under some trees on the right, while Venus with Cupid in her arms, followed by another child, is in the centre foreground flying away from them towards the left. A mountain and woods in the background. On canvas, 3 ft. 2 in. high, by 4 ft. 5½ in. wide.

728 *A Sea Port and Ruins* (120) O. VIVIANI and JAN MIEL.

The entrance to the port is through a ruined triumphal arch in the Roman style. In the centre foreground a man is shoeing a horse, and travellers are looking on. To the right is an ass tethered. To the left people with boats are going off to a round tower at the end of the mole. Shipping is seen in the offing. On canvas, 2 ft. 8 in. high, by 4 ft. 2 in. wide.

Ottavio Viviani was a painter of architecture who flourished about the middle of the seventeenth century; he is to be distinguished from Codagora Viviani, an inferior artist who painted similar subjects. The figures are ascribed to Jan Miel, a Flemish painter who settled in Italy and adopted the style of Bamboccio (see No. 472); compare No. 829.

729 *A Saint's Head* (409) G. DOW?

Less than life, turned to the left. He wears a brownish coat, and has black hair and a grey beard; his head is encircled with the aureola. On canvas, 1 ft. 6 in. high, by 1 ft. 3 in. wide.

730 *Sketch for the Portrait of Madame de Cante Croix* (423) . VANDYCK.

Full-length, standing; turned to the left, the face to the front. Her left hand hangs by her side, the right holds an apple against her bosom. Her dress is all black with rich lace cuffs, and open at the bosom. Her hair is curled in front, and short behind. She wears a necklace of pearls. Behind her is a red curtain, and a landscape to the left. On wood, 1 ft. 3 in. high, by 1 ft. wide.

This is the original sketch for the beautiful picture at Windsor of Beatrice de Cusance, Princess de Cante Croix. The name St. Croix usually given is erroneous. (For an account of the original and the engravings, &c., see Smith's *Catalogue Raisonné*, i., 379, and iii., 67; see also Lady Theresa Lewis's *Clarendon Gallery*, iii., 395.)

- 731 **Dead Game (365)** WEENINX.
Two dead partridges lie on the ground. Behind and somewhat above them are two cases, tassels, and other articles; on the ground in front an old-fashioned powder-flask. Background: trees, and a landscape on the right. On canvas, 1 ft. 10 in. high, by 1 ft. 7½ in. wide.
- 732 **Grapes (414)** VARELST.
A stalk with leaves and two bunches of white grapes and a white butterfly. On canvas, 1 ft. 6 in. high, by 1 ft. 2 in. wide.
This was in James II.'s catalogue:—"Two bunches of grapes with a white butterfly by Varelst." (For this painter, see note to No. 191.)
- 733 **A Witch with Cupids (352)** A. ELZHEIMER.
Described in Charles I.'s catalogue, page 215:—"A little piece, whereon is painted a witch riding upon a black ram-goat in the air, with a distaff in her hand; four little cupids in several actions; said to be done by Elshamer, before he went to Italy, from a print of Albert Durer. Painted upon the right light. Given to the King by Sir Arthur Hopton." It was sold by the Commonwealth under the title "The Fates of Elzheimer, four boys"—to Mr. Jasper, 22 November, 1649, for £5. (*Inventory*, No. 1031.) On wood, 5½ in. high, by 4 in. wide.
- 734 **Landscape, with Goatherds (358)** P. BRILL.
To the right are a shepherd with a herd of goats, and a woman with a distaff, under some trees. In the distance is a country, and in the foreground another shepherd bringing in a stray goat. On wood, 4½ in. high, by 5½ in. wide.
On the back of this panel is a monogram composed of the letters H. P. M., surmounted by an earl's coronet; this probably belonged, therefore, to Henry, Earl of Pembroke and Montgomery. It is doubtless the "small landscape with goats, by Paul Brill" in William III.'s Kensington catalogue, No. 107.
- 735 **Nymphs and Satyrs dancing (361)** POELEMBERG.
To the left is a naked woman holding a tambourine over her head and dancing, and in the background a group of satyrs carrying another nymph; on the right are other nymphs and satyrs reclining, and a satyr climbing a tree and throwing fruit to those below. On wood, 6½ in. high, by 9¾ in. wide.
In James II.'s collection, No. 497.
- 736 **An old Woman with a Book, asleep (419)** G. DOW.
She is seated in an armchair, facing to the left; her elbows are on the arms of the chair; the book lies open upon her knees. Her left hand is on the arm of the chair; her right, with her spectacles, touches the book. Near her are an earthenware pot and two dogs. The open page shows an illustration and a large initial S. On wood, 10 in. high, by 8 in. wide.
In James II.'s catalogue:—"No. 532. By Dowe. An old woman asleep with a book in her lap."
- 737 **Night-Piece—The Angel delivering St. Peter (393)** STEENWYCK.
In the centre is the angel awakening St. Peter; the guards, asleep, lie in various parts of the spacious vaulted chamber, which is lit by a hanging lamp. On wood, 1 ft. high, by 1 ft. 3½ in. wide. (See No. 670.)

- 738 "Lot and his two daughters" (431) POELEMBERG.
 So entered in James II.'s catalogue, No. 1074. One daughter is sitting by her father, the other stands by holding up a rose. The background is rocky scenery. On wood, 1 ft. 1 in. high, by 1 ft. 5½ in. wide.
- 739 One of the Elements—Earth (85) . BREUGHEL and ROTTENHAMMER.
 In the centre is seated a nymph in loose crimson drapery; she is attended by two cupids and two bacchanalians who offer her fruit. In the foreground are all sorts of flowers, fruits and vegetables, with two guinea-pigs nibbling at some beans, two monkeys handling turnips and carrots, and also rabbits, squirrels, and a goat. In the background are figures engaged in country pursuits, and a town in a valley with a church spire. (See note to No. 688.)
- 740 Interior of a Hall, with figures (973) VAN DEELEN.
 It represents a large hall in the Roman style; at the end is a doorway, with a view into a garden. Near a column a king and queen are standing, and three persons are kneeling to them, presenting merchandise. On wood, 2 ft. high, by 2 ft. 6 in. wide.
 In Charles I.'s collection, for his cypher is branded behind. Dirk Van Deelen was a pupil of Frank Hals. His subjects were alternately interiors and exteriors of buildings in the antique taste.
- 741 Interior of a Farm—Loading a Donkey (369) . . . TENIERS.
 The farmer, standing in front of the door to the left, is asking a woman, who is stooping over a tub getting vegetables, to load the donkey. A boy holds up a basket on one side. In the background are cows; in the foreground jars, vegetables, and poultry. Between a duck and a hen is a stone on which is the signature:—"D. TENIERS. f."
- 742 Louis XIV. Crowned by Victory (585) VAN DER MEULEN.
 He is attired as a Roman General, and holds a sceptre in his right hand: above in the clouds is a figure of Victory, or Fame, who holds a wreath of laurel over his head. His horse is cream-coloured. Painted in an oval. On copper, 8 in. high, by 7 in. wide.
 In the old catalogues it was attributed to Mignard.
- 743 Landscape—A Shepherd and Ruins (400) POELEMBERG.
 The shepherd has something in his hand, which he is examining; a cow in the centre background is straying away; two others are in front. On a slip of paper, behind, "by Polemberg." On wood, 9¼ in. high, by 7 in. wide.
 This is a companion piece to No. 723, as it is stated to be in Charles I.'s catalogue, page 166:—"The other fellow-piece of the said Polembourg in a landscape wherein are painted some old ruins, whereby some herdkeepers of goats, sheep and kine, bought by the king."
- 744 Still-Life—A Book, Silver Vase, and Watch (982)
 ROESTRATEN.
 These articles, and also several medals and coins, are on a table. The elaborate work of the silver vase is wonderfully rendered; the watch is a silver one, enamelled. The book, over which hangs a gold chain, is open; the title-page shows a

print of a lunatic, and above the title :—" *Democritus de Insanis.*" Below are the lines :—

"Homo a Nativitate morbus est,
Totus Mundus disperiens vanitas."

On the edge of the table is the signature :—" *P. Roefstrate.*" On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

Peter Roestraten was a native of Haarlem, and a student of Frank Hals, whose daughter he married. He came over to England in Charles II.'s reign, and painted excellent still-life pieces. Sir Peter Lely is said by Walpole to have been very kind to him, and to have introduced him to the King; but he adds that, "it does not appear that he was encouraged at court, nothing of his hand appearing in the palaces or royal catalogues,"—a statement repeated in all recent books in the face of this admirable signed work, and another by him, also here, No. 552; and Kugler's editors persist in saying there is no work of his in any public gallery! There is a similar piece to the one before us at Belvoir Castle.

Roestraten hurt his hip at the Fire of London, and went lame for the rest of his life. "Graham says, that having promised to show a whole-length by Francis Hals to a friend, and the latter growing impatient, he called his wife, who was his master's daughter, and said, 'There is a whole-length by Hals.'"

745 "Sea-Piece—a drawing in black and white" (1082) . VANDEVELDE.

Thus described in James II.'s catalogue, No. 390. The royal arms of England are on the stern of one of the vessels. In the offing are several little boats. Signed in the lower left-hand corner :—"W. v. Velde, f 1682." On canvas, 8½ in. high, by 12½ in. wide. (See the companion sketch, No. 754.)

746 Landscape, with Peasants and a Horseman (385)

J. WYNANTS.

A man and woman, with baskets, &c., are seated by the roadside on the left. A man on horseback, who appears to be taking aim at a bird, and who is attended by a gamekeeper on foot, is coming along the road, which winds round a sandy bank. On the top of the bank is a tree; at its base lies a withered trunk. In the background are a flat country and a watery sky. Signed below :—"J. Wynants. 1669." On canvas, 1 ft. 3 in. high, by 1 ft. 7 in. wide.

In this small work of this admirable master we have an "open country," a "sandy bank," a "winding road," and a "withered tree," all of which are given as indications of his second period.

The figures in his landscapes were often added by other artists, such as P. Wou-
vermans, Adrian Vanderveelde, and others, who were his scholars: those in this piece have been attributed to Lingelbach, who most frequently assisted Wynants in this way. His works are highly prized, as much as £500 having been given for compositions smaller and inferior to this.

747 A Battle-Piece (660) J. PARROCEL.

A soldier on a white horse is riding across the picture from left to right; opposed to him is a knight in armour, with a red cloak. Other horsemen are fighting behind. On canvas, 1 ft. 8 in. high, by 1 ft. 3½ in. wide.

Parrocel was a famous painter of battle-pieces patronized by Louis XIV.

748 Massacre of the Innocents (940) . P. (the younger) BREUGHEL.

Described in Charles I.'s catalogue, page 141 :—"A piece of the Slaying of the Innocents ; said to be of the old Brugell, the soldiers being all in Boor's habits. A Mantua-piece." The scene is a Dutch village with the snow lying thick on the ground and the roofs of the houses. To the left is a woman kneeling to, and imploring mercy of a soldier ; to the right another running away from a soldier with a knife, and clasping her baby in her arms. Various similar incidents are shown, such as soldiers battering in doors, &c. On wood, 2 ft. 3 in. high, by 3 ft. 3 in. wide.

As this was a "Mantua-piece" it is evidently the identical "quadro con il martirio di Innocenti, opera di Brugel"—in the Duke of Mantua's catalogue, compiled in 1627, and still preserved. (See D'Arco's *Notizie*, p. 166.) Behind it is King Charles's cypher. It appears in the Commonwealth inventory also as :—"An old Winter-piece of Herod killing of Children in Bethlehem, by Brugell, sold to Mr. Mallery, Dec. 11th, 1649, for £3 5s."—and in James II.'s catalogue, No. 204, as :—"A winter piece, frost and snow, killing the children in Herod's time, by Breughel."

There is a composition similar to this, though larger, in the Brussels Museum, by Peter Breughel the elder. This is probably a copy from the original by his son, P. Breughel the younger, commonly called "Hell" Breughel : Waagen assigned it decidedly to him.

749 Interior of a Church (935) STEENWYCK.

In the centre a priest is advancing from an altar, above which is a statue. On the left two figures are lighting another into the vault, with burning torches. On canvas, 2 ft. 8 in. high, by 3 ft. 7 in. wide.

"An inside of a church by Steenwyck ; the figures by Poelemborg—very fine" is mentioned by Symonds in his *Diary* as having belonged to Charles I. It is probably the "perspective of Steenwyck," valued at £25 by the Commonwealth, and found at the Restoration in the custody of Arthur Samwell (*7th Report of Hist. Commission*, 1879).

750 The Woman Taken in Adultery (373) DIETRICH.

Christ is in the centre, pointing with His right hand to the woman who kneels in front of Him, and turning round to a group of Pharisees behind Him. Behind her are other figures and an altar. On canvas, 2 ft. 4 in. high, by 2 ft. 9 in. wide.

751 Small Landscape—in a circle (388) HOLBEIN ?

Just beyond the immediate foreground is a brook, over which is a small wooden bridge leading out of a grove of trees to a cottage or farmhouse. On the bridge is a woman driving a cow and an ass. A tall tree is in the centre, and behind it a hedge which a labourer is clipping. In the distance is a bluish landscape. On wood, 9½ in. high, by 8½ in. wide ; diameter of the circle, 8 in.

In Charles I.'s collection, though not in his catalogue, for his cypher—C.R. and the crown above—is branded at the back.

"A delicate picture by one of the older Netherlandish painters, commonly termed a Holbein."—(Waagen.) "Evidently the work of Henri de Bles."—(Woltmann in *The Fortnightly Review*, 1866.)

Henri de Bles, a Fleming, in his treatment of landscape was a follower of

Joachim Patenier, and his pieces exhibit extreme neatness and finish. He is supposed to have died about 1550. His pictures are said to be always authenticated by an owl, which he always introduced, but which is not found here.

752 "Woman Milking a Goat, with several other figures" (435) BERCHEM.

So entered in James II.'s catalogue, No. 944. Behind the woman are another goat and a sheep; and a farm in the background. On wood, 7 in. high, by 9½ in. wide.

753 Fantastic Representation of Hell (941) J. BOS.

This are one of those indescribably grotesque medleys of devils and damned, in which certain painters of the Dutch School delighted. In the centre is a large head with open jaws, emblematic of Satan or Hell, into which all sorts of forms are passing. To the left are seen the Gates of Hell, which Christ is breaking open. In various corners are nondescript figures—half bestial, half human—seizing the damned and plunging them into fires and boiling cauldrons, or hanging them on gallows. Various incidents, apparently indicative of the vices, are shown in one group of demons playing cards. All round are hung detached arms, legs, heads, and bits of flesh. On wood, 2 ft. 8 in. high, by 2 ft. wide.

Behind are Charles I.'s cypher and a small slip of paper with this note :—"1636. *This picture painted by Jeronimus Boss was given to the King by the Earle of Arundell, Earle Marshalle, and Embassador to the Emperor abroad.*" Two pictures by Bosch that had belonged to the King, were sold by the Commonwealth; one, "A dream of Jeronimo Bosse," to Mr. Haughton, 22nd October, 1651, for £6; and another, "Christ going into Limbo," to Mr. Wright, 21st May, 1650, for £10 10s. The entry, No. 273 in James II.'s catalogue, no doubt relates to this :—"A piece of conjuring with several deformed figures in it."

Of Hieronymus van Aeken, or Jerome Bosch as he is usually called, from his native town, Herzogen-Busch (Bois-le-Duc), scarcely anything is known. Having been born in 1450 (though some say 1460 or 1470), he is one of the earliest painters in the Netherlands, and his taste is entirely un-Italianized. He may be regarded as the founder of the school of painters of incantations and grotesque scenes of devilry, to which "Hell" Breughel belonged. (See No. 748.) His "Temptations of St. Anthony," at Antwerp, and his "Last Judgment," at Berlin, are his masterpieces in this line. But that he was not incapable of more refined work, is evident from his picture at Madrid, and in the Duc d'Arenberg's Gallery at Brussels. In England, specimens of Bosch are very rare.

754 A Sea-Piece, Man-of-War—a Sketch (1081) W. VANDEVELDE.

On the left is a large man-of-war, with her guns out. Signed in the lower left-hand corner :—"W. v. Velde." (See No. 745.)

755 Sea-Piece—A Calm (1083) W. VANDEVELDE.

On the left is a large man-of-war, with boats approaching. Other vessels to the right and behind. Signed in the right-hand corner with the painter's monogram. On canvas, 1 ft. 1½ in. high, by 1 ft. 7 in. wide.

756 David with Goliath's Head (238) VANDYCK.

David is standing, looking over to the left. His left hand points to some flaming tents or cottages, his right is placed on the head of Goliath, which rests on a leopard's skin on a rock. He wears purplish drapery about his loins. On canvas, 2 ft. 5 in. high, by 2 ft. 1 in. wide.

757 Sir John Leman, Lord Mayor in 1616 (904) — ?

Three-quarters length, standing facing to the front. His right hand rests on the arm of a chair, his left holds to his waist a pair of gloves with richly worked tops. He is in his scarlet robes, with a dress trimmed with brown fur underneath, and an all-round ruff. He has a short grey beard and hair. Round his neck hangs a gold chain. In the upper left-hand corner his coat-of-arms is painted:—Azure, a fess between three dolphins embowed, Argent. The helmet of a squire, and above, his crest—a lemon tree. Over that is written “ANNO DOMINI, 1616;” and beneath his arms, “ÆTATIS SVÆ 71.” On canvas, 4 ft. 1 in. high, by 3 ft. 6 in. wide.

No painter's name was formerly given to this picture; but it is now ascribed to F. Zuccherò, though it cannot possibly be by him, he having left England some thirty-five years or more before 1616, and dying in that very year in Ancona.

This portrait, of which there is a replica at Christ Church Hospital, Newgate Street, must have been painted in the latter months of 1616; for on the 29th of October, in that year, John Leman of Gillingham, in Norfolk, was sworn in Lord Mayor of the City of London. The pageant on that occasion is perpetuated in a very rare tract entitled:—“Chrysananaleia, The Golden Fishing; an Honour of Fishmongers; applauding the advancement of Mr. John Leman, Alderman, to the dignity of Lord Mayor of London, taking his oath in the same authority at Westminster on Tuesday, being the 29th day of October, 1616. Performed in hearty love to him, at the charges of his worthy brethren the Ancient and Right Worshipfull company of Fishmongers. Devised and written by A[nt]hony M[undy], Citizen and Draper of London.” (See Nichols's *Progresses*.)

Among the many sights and devices of the show, was “a singular embleme, corresponding with the creast and cognizance of the Lord Mayor, and bearing an especial morality beside; a Leman-tree in full and ample forme, richly laden with the fruit and flowers it beareth.” Nichols adds in a note:—“From *Heylyn's Help*, by W. Wright, we find that Sir John Leman's arms were: Azure, a fess between three dolphins embowed. Argent. That his crest was a lemon tree is fresh information,” but we find it on this canvas. Another prominent episode was a person representing Sir William Walworth, who always makes, or should make, his appearance when a Fishmonger is sworn Lord Mayor. A few days after, on the 4th of November, he and the aldermen in their scarlet robes, attended at Whitehall for the creation of Charles I. as Prince of Wales.

On Saturday the 9th he entertained the Knights of the Bath, newly made in honour of His Highness's creation, with a supper and a play at Drapers' Hall. But “some of them were so rude and unruly, and carried themselves so insolently divers ways, but specially in putting Citizens' wives to the squeak: so far forth, that one of the sheriffs broke open a door upon Sir Edward Sackville, which gave such scandal that they went away without the banquet, though it was ready and prepared for them.”

Such uproarious festivities quite upset old Leman, who had to take to his bed. He was well enough, however, to be knighted at Whitehall on March 9th, 1617. He lived at Amboise, in Huntingdonshire, which he bought of Sir Oliver Cromwell, affirming it the “cheapest land he ever bought, and yet the dearest Sir Oliver ever sold.”

758 A Child Firing a Cannon (382) unnamed.
(Withdrawn.)

759 Portrait of James Stuart the Pretender (664) . . . B. LUTI.

Half-length; facing in front, inclined to the right: his right hand only is seen. He is in the robes of the Order of the Garter, of which the jewel hangs on his breast, and has a long full-bottomed wig, a lace cravat and cuffs. On his left is a table on which is the royal crown of England. The background is grey, with a red curtain. On canvas, 3 ft. 3 in. high, by 2 ft. 6 in. wide.

The canvas is new. Behind was formerly this inscription:—"James son of James II.; by the Cavaliere Benedetto Luti, from the Cardinal of York's collection at Frascati." (Note in the *Royal Catalogue*.) This picture and No. 839 were bequeathed to George III. by Cardinal York, the old Pretender's son, and the last of the Stuarts, who died in 1807.

It was no doubt painted at Rome, some time between the year 1718, when Prince James accepted the asylum in the Eternal City offered him by the Pope, and the year 1724, when Luti died there. In 1720 he was married to the Princess Sobieski, and at the end of the same year the young Pretender was born.

The Pretender's countenance has that heavy, sodden appearance, and that weak dejected look, which were due partly to his inert character, partly to his misfortunes, and not less to the debauched and indolent life he led. His person, indeed, was never impressive; and even an adherent, writing of the events at Perth in 1715, admits:—"I must not conceal, that when we saw the man, whom they called our King, we found ourselves not at all animated by his presence, and if he was disappointed in us, we were tenfold more so in him. We saw nothing in him that looked like spirit. He never appeared with cheerfulness and vigour to animate us. Our men began to despise him; some asked him if he could speak."

Gray the poet gives a similar account of him some years after:—"He is a thin, ill-made man, extremely tall and awkward, of a most unpromising countenance, a good deal resembling King James II., and has extremely the air and look of an idiot, particularly when he laughs or prays; the first he does not do often, the latter continually." Horace Walpole observed that "enthusiasm and disappointment have stamped a solemnity on his person, which rather creates pity than respect."

760 Danaë (1130) after TITIAN by GENNARO?

Full-length, life-size; recumbent, her head to the left. Her arms are outstretched to receive the shower of gold. Four cupids sport around and catch the coins, and behind is an old woman with outstretched apron. On canvas, 5 ft. high, by 6 ft. 11 in. wide.

This is perhaps the "Danæ in a golden shower, a copy" which was sold by the Commonwealth for £10; or the "Danae with a golden shower by Gennaro," No. 253 of Queen Anne's Kensington catalogue.

761 Portrait unnamed; James I. when young? (900) . unnamed.

Half-length, facing in front. His right hand is in his doublet, his left on his waist. He is dressed in a white silk doublet, slashed and braided with gold; and over that a brown cloak, also trimmed with gold. He has a large all-round quilled ruff, and a black cap with a jewelled band round it. On canvas, 2 ft. 10 in. high, by 1 ft. 10½ in. wide.

"When lined by Buttery in 1877, it was found to have been cut down. On the right of the head, above, was ' ex Scotorum'; evidently part of an inscription."—(Mr. Redgrave in the *Royal Catalogue*.)

The costume determines that it must be King James, and not Lord Darnley; and the colour of the hair and the physiognomy confirm this. It is perhaps "King James to the waist," No. 939 in James II.'s catalogue. Compare the still younger portrait in the National Portrait Gallery.

762 Prince Rupert when a boy (370) MIREVELT.

Full-length; facing to the front, but inclined a little to the left, with his right foot forward. He is dressed in yellow silk trunk hose and doublet, braided and slashed with silver and trimmed at the waist with red bows. He has yellow stockings tied with small red sashes and bows below the knees, white shoes with large rosettes, a turned-down lace ruff, and linen cuffs edged with lace. His left hand is by his side, his right on the corner of a table covered with a green cloth, on which is a large hat with a red feather. He is bareheaded, his hair is light. He stands on a turkey carpet, and behind him hangs a blue curtain. His height is about 3 ft. 6 in.

Prince Rupert, the third son of Elizabeth, daughter of James I., and the Elector Palatine, was born at Prague on the 19th of December, 1619, about a month after his mother had been crowned Queen of Bohemia. He was scarcely one year old when his parents had to fly from their newly acquired kingdom, and wander with their children from place to place till they settled at the Hague. There the early years of Prince Rupert were passed, amidst the misfortunes and anxieties that harassed "The Queen of Hearts;" and there this portrait, in which he appears as a boy of five or six years old, must have been painted, about 1624. He was then a lively, intelligent boy, delighting in all sorts of sport and martial exercises, full of fun and mischief, and yet a universal favourite. Even at this early age could be seen the germs of those high qualities which he afterwards displayed, that inquiring scientific spirit to which we owe mezzotint engraving, "Rupert's drops," and many other scientific discoveries, and that generous impetuosity which will make his name ring for ever in history like the echo of a romance.

To England he was already devotedly attached. "Ah!" said he, when out hunting one day in Bushey Park at Hampton Court, during his first visit to Charles I. in 1632, "I wish I could break my neck, for then I should at least leave my bones in England." Fifty years afterwards the second part of his wish was fulfilled, and he now lies by the side of his mother in Henry VII.'s chapel.

This picture has been attributed to Mytens, but I suspect erroneously. For in Charles I.'s catalogue, page 10, is this entry:—"The picture at length of the Prince Elector's brother, Prince Rupert, in his minority in a yellow habit and blue curtain, so big as the life upon a straining frame. Done by Michael Johnson Mirevelt." Besides, Mytens could have had no opportunity of meeting Prince Rupert at so early an age, as he was settled in England when the Prince was at the Hague.

But Mirevelt, on the contrary, did visit that city about the time in question, and had already in 1621 painted the Prince's elder brother (see Sainsbury's *Original Papers concerning Rubens*, p. 291), and to judge from Charles I.'s catalogue, painted most of his other brothers as well. In James II.'s catalogue it is merely entered, No. 1005, as:—"Prince Rupert, when he was a child," without any painter's name.

763 James in his Robes—Whitehall behind (514) . . . VANSOMER.

Full-length, standing; facing in front. He wears royal robes of crimson, lined with ermine. In his right hand he holds the sceptre, in his left the orb; on his head is the crown; on his breast the collar and jewel of the Garter, and by his side

a sword, attached by a pearl-studded belt. His hair and beard are short and thin. He stands on a rich carpet. On canvas, 7 ft. 4 in. high, by 4 ft. 10 in. wide.

Through a lattice window on the left is seen the Banqueting House at Whitehall, which was begun in 1619, and finished in 1622. As Vansomer died on January 5th, 1621, this portrait must have been painted before the building was complete. Inigo Jones's Banqueting House, it is well known, formed only the central portion of one wing of a projected gigantic palace which, if completed, would have been the largest and finest in the world. "Little did James think that he was raising a pile from which his son was to step from the throne to the scaffold."

764 Anne of Denmark, Queen of James I. (591) . . VANSOMER.

Full-length, standing, facing in front. Her left hand rests on a table covered with a red cloth, and has a bracelet of rubies and diamonds; her right, which holds a feather fan, rests on her farthingale, and has a bracelet of five rows of pearls. Her dress is white, figured with flowers, with a tight bodice, having a bow at the bosom, and an immense farthingale. Her hair is dressed off the face, raised up rather high, and powdered with jewels; she has pearl earrings and necklace. Behind her head is a stand-up ruff, on which, on one side, is the letter S crowned (for Scotland), on the other the letter E crowned (for England), and behind the letters, apparently, F. H. S. also crowned, (? for France, Hibernia, and ?), and from each a pearl hangs down. In the background is seen the west façade of St. Paul's, built by Inigo Jones. She stands on a floor of white marble. On canvas, 7 ft. 7½ in. high, by 4 ft. 10 in. wide.

"Queen Anne, at length; with a prospective by Vansomer," was sold by the Commonwealth for £15.

The farthingale which the Queen wears reminds us that in spite of the King's edict against them, and the order that no one would be admitted to masques in one, fashion and the example of the Queen triumphed.

In the National Portrait Gallery is a head similar to this, in which the jewels on her stand-up ruff seem to be :—S for Sophia of Mecklenburg, her mother; C. with a 4 within the curve, doubtless denoting Christian IV. of Denmark, her brother; and behind the sacred monogram I. H. S. The symbols are perhaps the same here.

765 Elizabeth, Queen of Bohemia (650) . HONTHORST or JANSSEN.

Full-length, standing, facing to the left. Her right hand rests on the back of a chair, her left is by her side and holds a green feather fan. Her dress is red embroidered with silver, with a high waist; her bodice is small and cut low, showing the bosom; it is trimmed with three rows of pearls at the top. Round her neck is a large turned-down ruff; and she has hand-ruffles. Her hair is dressed off the forehead, decked with pearls and surmounted with a small crown. From her neck hangs a black cross crowned. From her left earring hangs a plaited lock of dark hair, hanging on the shoulder; her own being light. Her left arm has a scarf of black stuff gathered into a large rosette below the shoulder. On canvas, 6 ft. high, by 4 ft. 2 in. wide. On the right-hand side is inscribed :—"ELIZABETH WIFE TO FREDERICK PRINCE PALATINE KING OF BOHEMIA."

This portrait is attributed to Deryke, an artist born ten years after it was painted! This ridiculous mistake arose from part of the above inscription having become indistinct, so that the latter part of the word FREDERICK, was taken for the painter's name.

The lock of hair and the mourning band relate either to her champion, Christian, Duke of Brunswick, who died in 1626, or to her husband, who died in 1632.

766 Portrait of Peter Oliver, Miniature Painter (104) . HANNEMAN.

Half-length, turned to the right, facing in front. He wears a large loose cloak, a little of his white collar showing, and his right hand enveloped in the folds and held across his breast, the forefinger extended. His hair, which is long and bushy, and his beard are brown. On canvas, 3 ft. 6 in. high, by 1 ft. 10 in. wide.

"A picture of Peter Oliver, done by the life," was in James II.'s catalogue, No. 107.

This is the portrait engraved in Walpole's *Anecdotes*, and there said to be from a picture by Vandyck, though it is not stated where the original is. Walpole himself mentions only a portrait of P. Oliver by Hanneman, then at Kensington, which is the one before us. As Hanneman was the most successful of all the imitators of Vandyck, and particularly in the airs of his heads, the engraver perhaps drew his plate from this picture, and attributed it by mistake to the great master. In any case, it is an admirable portrait, and would do honour even to him.

Of Hanneman little of interest is known. He was one of the many Flemish painters who were attracted to England by Charles I.'s patronage of the arts; during his stay of sixteen years here he painted many portraits; afterwards he drew one of Charles II. when in exile in Holland.

Peter Oliver was the eldest son of Isaac Oliver, the great miniature painter in Queen Elizabeth's reign, whose fame and skill he rivalled in those of James I. and Charles I. After his death, which occurred not long before the Restoration, his widow, though loath to part with his works, consented, from a fine feeling of loyalty, to sell them to Charles II., telling him to name his own price; venturing afterwards, however, to express her indignation at their being all given away to his mistresses, the salary, which the poor woman had been promised by way of payment, was cruelly stopped.

767 Portrait of Cornelius Ketel the Painter (354) by himself.

Bust, to the left, but his head turned round and facing in front. He wears a dark coat, and plain white collar. His hair is brown, and he has a small beard and moustache. On wood, 1 ft. 3½ in. high, by 1 ft. 6 in. wide.

This is called "Ketel, by himself," but there does not appear to be any tradition warranting this name; it is certainly, however, like authentic portraits of him.

Ketel was in England from 1573 to 1581, during which time he did many portraits, and was employed by Queen Elizabeth to paint the "strange Island man and woman," brought to England by Sir Martin Frobisher. At one time he adopted the fanciful notion of painting with his fingers, beginning with his own portrait; and afterwards undertook to paint with his feet, an antic which the public, who thought "the more a painter was a mountebank the greater was his merit," vehemently applauded.

768 Henry Cary, 1st Lord Falkland (586) after C. JANSEN.

In an oval; seen to the shoulders; turned slightly to the right, but face seen nearly in full. He wears a dark coat with a broad lace collar. His long brown hair falls on his shoulders. On canvas, 2 ft. 7 in. high, by 2 ft. 1 in. wide.

This is the father of Lucius Cary, the great Lord Falkland. He was the only son of Sir Edward, Master of the Jewel-house to James I., and was united in that office with his father. He was knighted by the Earl of Essex in Ireland in 1599; was M.P. for Hertfordshire from 1602 to 1620, when he was created a Scotch

peer. From 1622 to 1629 he was Lord Deputy of Ireland, and in 1633 he died of breaking his leg on a stand in Theobald's Park. He is described as "a most accomplished gentleman and a complete courtier." (See Nichol's *Progresses* for references.)

769 James I.; from the Picture at Ham House (295) . . . F. READ.

Seated; in his robes; turned to the right. His arms rest on the chair; to the right is a table on which is his hat. Above, to the left, a coat-of-arms and the motto "Beate Pacem." On paper? 1 ft. 2½ in. high, by 9¾ in. wide.

There is a similar picture in the National Portrait Gallery.

770 Portrait of Mytens the Painter (106) by himself.

Half-length, turned to the left. He wears a black coat and a fine lace ruff. His hair is brown, and he has a small moustache and peaked beard. Painted on a grey ground. On wood, 2 ft. 4 in. high, by 1 ft. 11 in. wide.

This has been known for many years as "A Portrait of a Dutch Gentleman, by Van der Helst"; but there are several reasons for believing this to be an erroneous designation. In the first place, though Charles I.'s cypher is branded at the back of the panel, showing that it was in his collection, yet neither in his catalogue (1639), nor in the Commonwealth inventory of his goods taken ten years after, is any work of this painter mentioned; nor even in James II.'s catalogue. Nor, again, is it likely King Charles should have possessed, in 1639, a work of a painter who was then very young, and quite unknown. Besides, as has been frequently pointed out, this portrait, though fine, is too feeble for the master.

A search, however, among the old catalogues at once enables us to suggest its correct title. In Charles I.'s catalogue, page 126, is the entry:—"Done by Daniel Mytens. Above the door, the picture of Mr. Mytens, done by himself, to the shoulders; done on the right light" (*i.e.* the light from the spectator's left). No measurements are given in Bathoe's printed edition; but the original Ashmolean manuscript has the dimensions, 2 ft. 6 by 2 ft. 3, erased, and 2 ft. 4, by 1 ft. 11, subjoined, the exact size of the panel before us (note in the *Royal Catalogue*). Then we find that "Myten's picture by himself," was sold at the Commonwealth to Mr. Hunt and Mr. Bass, 1st March, 1651, for £6; and it reappears in Queen Anne's Kensington catalogue, No. 267:—"Mytens's, a painter's head, in black with a ruff." At that palace it seems to have remained till Walpole's time, who particularly mentions "Mytens's own head" as being there. The tradition of its true name must have been lost, if not before, at any rate when the Kensington pictures were moved to Hampton Court in William IV.'s reign.

There are a great many specimens in this palace of Mytens' skill as a portrait-painter; and some of them, especially Nos. 44, 330, and 405, are so excellent that we are not surprised to hear his works have been often taken for Vandyck's. Last year the Antwerp Museum gave £1,000 for a charming portrait of a lady by him. He appears to have been in England even as early as 1618, and was patronized both by James I. and Charles I. King James gave him a pension of £50 a year for life (worth what £500 a year would be now-a-days), "for his better encouragement in the art and skill of picture drawing." Charles I. added £20 more, and paid him large sums besides, giving him £125 for executing a copy of Titian's great Venus. When Vandyck arrived and was appointed the King's principal painter, Mytens "in disgust asked his Majesty's leave to retire to his own country; but the King learning the cause of his dissatisfaction treated him with much kindness, and told

him that he could find sufficient employment both for him and Vandyck." He seems to have been equally kindly treated by his great rival, who afterwards painted his portrait among the great artists of his country. A comparison between the print after that portrait and the panel before us strongly confirms the notion that this is the original "Mytens, by himself." He was still in England in 1633, for he drew two pictures of the King in that year; though Walpole limited his stay to 1630. (See Carpenter's *Notices of Vandyck and his Contemporaries*, p. 41, and Sainsbury's *Original Papers concerning Rubens*, p. 356-8.)

771 Head of a Bishop (242) PARMEGIANO?

Profile to the right. He has a long white beard and hair, and on his head a jewelled mitre. Part of his cope is seen on his right shoulder. On paper? pasted on wood, 1 ft. 6 $\frac{1}{4}$ in. high, by 1 ft. $\frac{3}{4}$ in. wide.

Probably the "Bishop with a white mitre," sold by the Commonwealth to Mr. Bass and others, 17th December, 1651, for £2 (*Harl. MSS.* No. 903).





The King's Lobby.



HIS is a small, dark room, with a door on the left into the King's Second Presence Chamber, with another opposite, into "The Eating Room," and with a third into the next gallery.



- 772 Lot and his Daughters (843) *after GUIDO.*
A copy of the picture now in the National Gallery.

- 773 Joseph and the Chief Butler and Baker (844) *unnamed.*
Joseph, in a yellow and blue robe, sits on the left, facing to the right, his legs crossed; the butler and baker are lying before him. On wood, 2 ft. 1 in. high, by 3 ft. 4½ in. wide, formed into an oval.

- 774 Prometheus Chained to the Rock (530) PALMA GIOVINE?
Prometheus lies with his head to the left, his arms chained to the rock. The vulture is perched on him, and devouring his entrails. On canvas, 6 ft. high, by 5 ft. 1 in. wide.

This belonged to Charles I., appearing in the Commonwealth inventory of his goods as:—"Prometheus chained to the rock, by young Palma"—sold to Mr. Bass and others, 17th December, 1651, for £25. In James II.'s catalogue it is No. 786:—"Prometheus with the vulture tearing him," again attributed to the master.

- 775 Portrait of George II. when young? (926) *unnamed.*
Three-quarters length, turned to the right, in armour. His right hand on his hip, his left on a helmet; the ribbon of the Garter over his left shoulder, and the "George" on his right side. Rocks to the left, sky to the right.

776 Full-length Portrait of Edward IV. (523) BELCHAMP.

Full-length, in a long red robe edged with fur; turned to the left, and seen in profile; the face shaven. He wears a black cap with a medallion, and has yellow shoes or slippers and red stockings. The forefinger of his left hand, which is partly enveloped in the folds of his cloak, is extended, the sleeve hanging by his side; his right hand is held up in front of his breast. Above, to the right, is a red curtain; below is some sculpture. Behind him is a table with the crown, sceptre, and globe of empire. In the background on the left is a view of a garden with a vase of flowers. His height is about 6 ft. 6 in. On canvas, 8 ft. 8 in. high, by 6 ft. wide.

This is a picture made up for Charles I. by his copyist Belchamp, probably from some ancient original, perhaps in distemper on the walls of a church, or in an illuminated manuscript. It appears in the Commonwealth inventory, entitled:—"King Edward at length appraised at £15," but not sold; and in James II.'s catalogue, No. 868:—"At Hampton Court, King Edward, at length, in a gown and black cap, side-faced, by Belcom."

Walpole, Granger, and their editors are all wrong in saying that the engraving in Rymers' *Federa*, which is placed unnamed at Henry IV.'s reign, though believed to be a likeness of Edward IV., is from this picture; for the king is there shown in a half-length, full face view, with his hands in front of him. It is perhaps, however, from the old panel portrait now at Windsor.

Other portraits of this king are (or were) on panel, at Queen's College, Cambridge, at Hatfield, and at Donnington; in distemper at the Chapel Royal, Windsor; in a manuscript in the Library at Lambeth; and in stained glass at Canterbury and Little Malvern Priory. It would be interesting to know whether the original from which this adaptation was made, is extant. The face is apparently the only part that Belchamp borrowed, the rest of the picture, and especially the background, being in the taste of the copyist's own time.

777 Mary, Sister of Charles II., Princess of Orange (929) . HANNEMAN.

Half-length, facing in front, turned slightly to the left. She wears a white dress, over which is a mantle of feathers, from under her right arm across to her left shoulder, where it is buckled. On her head is a turban with pearls and a red feather. She rests her left arm on a stand, and holds in her two hands a thin switch. She has long curls. On canvas, 3 ft. 11 in. high, by 3 ft. 3 in. wide.

This portrait has been long unnamed, but it is doubtless identical with:—"The Princess of Orange in a feathered mantle, half-length, by Hanneman," No. 94 of James II.'s catalogue; that is, Charles II.'s sister, whose favourite painter Hanneman was. She was born in 1631, and was married to the Prince of Orange at ten years old. From 1642 till the Restoration she lived at the Hague; and it was there this portrait must have been painted, and evidently after the death of her husband, which occurred when she was only nineteen. She herself died after the Restoration at Whitehall on Christmas Eve, 1660, of small-pox. "Her tender love and zeal to the King in his afflictions," says Walker, "deserve to be written in brass, and graven with the point of a diamond."

778 The Apostles at the Tomb (547) VAN ORLEY?

The tomb is in the centre. St. John is on the right, kneeling; the others to the left. On the plinth of the tomb is painted:—"JACOBVS NABELVS ÆRE PROPRIVS." On canvas, 5 ft. 3 in. high, by 5 ft. 6 in. wide.

In James II.'s catalogue, No. 744:—"The Resurrection of Our Saviour, two figures standing by the Sepulchre."

779 Dans Scotus writing (550) SPAGNOLETTO?

Seated, turned to the right, but his head looking over his right shoulder at a book behind him on the left, from which he is transcribing. On the table in front of him are sheets of paper and writing materials. On canvas, 5 ft. 6 in. high, by 5 ft. 4 in. wide.

"A piece being Scotus writing" was in James II.'s catalogue, No. 784.

This represents the theologian either writing his defence of the Immaculate Conception, or his translation of the Scriptures; of which task the legend says that he swore never to eat till he had finished it, and that he died of hunger at the last chapter; and he looks emaciated enough here. The contests between his adherents, the "Scotists," and those of St. Thomas Aquinas, the "Thomists," was one of the acutest in the Middle Ages. But at the Reformation he was consigned to oblivion; and Henry VIII., who would have nothing to do with his books, ordered his Commissioners to the Universities to "utterly banish him for ever, with all his blind glosses;" and they had the satisfaction of reporting, that at their second visit, all the quadrangles were full of leaves of "Dunce."

780 View of a House and Garden at Cleves (846) OLDENBURG.

In the centre foreground is a fountain, and leading from it a small avenue of trees up to a house. A man comes down it towards the fountain; a man with a dog and gun and a woman are on the right, and further to the right, another figure. To the left is a man with dogs.

This is one of the "Five large landscapes, with several houses of Prince Maurice in them, by Oldenburg," Nos. 787-791 in James II.'s catalogue; this one being specifically referred to in Queen Anne's Kensington catalogue, No. 184:—"A Prospect of Cleves, with a fountain; by Oldenburgh." Another is close by, No. 785; the other three are at Windsor. On canvas, 7 ft. 2 in. high, by 6 ft. 4 in. wide.

781 A Magdalen (849) SIR P. LELY.

This is merely one of Lely's "beauties," who happens to be in a cave, and is examining with curiosity a crucifix and death's head. She wears the usual loose satin drapery, and her left hand holds it up, with the air of veiling, a glowing bosom, which in effect is allowed to be only too much revealed. On canvas, 6 ft. high, by 4 ft. wide.

In James II.'s catalogue, No. 1215:—"A Magdalen, half-length, by Lely."

782 Sea-piece—A Battle by Moonlight (850) PARCELLES.

To the left the moon breaks through the clouds and illumines two men-of-war seen firing into one another on either side; also two smaller vessels with lights at stem and stern, and boats, &c. On wood, 1 ft. 4½ in. high, by 4 ft. 1 in. wide.

783 A Woman with a Helmet (851) PORDENONE?

Half-length, the head turned to the right. In her hands she holds a helmet to the left of the picture; on her head is a twisted green scarf, and over her forehead a frontlet on which the letters "P. R." are evident. On canvas, 3 ft. high, by 2 ft. 6 in. wide.

Pronounced "not genuine" by Messrs. Crowe and Cavalcaselle. We can trace it in the Commonwealth inventory, entitled:—"A sybil with a head-piece in her hand," sold to Mr. Decritz, and others, November, 1651, for £6. It was recovered from Decritz at the Restoration (see *7th Rep. Hist. Com.*), and is found among James II.'s pictures, No. 216:—"A woman's picture in a red garment with a helmet."

- 784 Interview of Henry V. with Princess Katharine of France (852) . KENT.

They meet in the centre, he in armour and the robes of the Garter, she in blue. Armed men grouped around ; tents behind. On canvas, 2 ft. 6 in. high, by 2 ft. wide. Signed in lower right-hand corner :—"Wm. Kent pinxt."

The visitor can judge of Kent's capacity for painting from this and its companion piece, No. 788, and in architecture from the grotesque bastard Gothic, with which he has disfigured the "Clock Court" of this palace. Yet, in his day he was a much admired "æsthetic," whose "oracle was so much consulted by all who affected taste, that nothing was thought complete without his assistance. He was not only consulted for furniture, as frames of pictures, glasses, tables, chairs, &c., but for plate, for a barge, for a cradle. And so impetuous was fashion, that two great ladies prevailed on him to make designs for their birthday gowns. The one he dressed in a petticoat decorated with columns of the five orders ; the other, like a bronze, in a copper-coloured satin, with ornaments of gold." History repeats itself—with a slight variety.

- 785 Palace of Prince Maurice of Nassau, at Cleves (855) . OLDENBURG.

In the centre distance is an old palace, with high pitched roofs ; to the right of it the spires and gables of a town. Beyond are seen a winding river and a far-off horizon. In the foreground is a road, on which is a sportsman with dogs. On canvas, 7 ft. 2 in. high, by 10 ft. 11 in. wide.

(See No. 780.)

- 786 Judith with the Head of Holofernes (854) GUIDO ?

Judith is coming out of the tent, and holds it back with her left hand ; in her right is the head. The old woman is behind on the left. On canvas, 6 ft. 3 in. high, by 6 ft. ½ in. wide. It was in James II.'s catalogue, No. 785, and ascribed to Guido.

- 787 The Destruction of Popery by the Evangelists (858) . . unnamed.

On the ground lies an aged pope in his robes, wearing the tiara ; near him are parchments and papal bulls, and two heads labelled, "YPOCRYSIA" "AVARA." The four evangelists are standing over and stoning him. On the left is one carrying a huge rock on his right shoulder, labelled, "IOANNES ;" next is one with a stone labelled, "MATTHEA," held over his head, about to be dashed down ; next is a figure with a stone held to his waist in his left hand, and another held above his head in his right hand, labelled, "LVCA ;" and on the right is St. Mark. Painted in monochrome. On wood, 2 ft. 11 in. high, by 2 ft. 3 in. wide.

This is called in the recent catalogues :—"The Destruction of *Property* by the Evangelists" ! It belonged to Charles I., as his cypher is behind ; and it is in the Commonwealth inventory, No. 304 :—"Four Evangelists, being of Queen Anne's (*i.e.* the King's mother) pictures," sold to Mr. Clarke, April 26th, 1650, for £2. "A piece being four men stoning another, black and white," is among James II.'s pictures, No. 978.

- 788 Marriage of Henry V. and the Princess Katharine (857) . . KENT.

They stand in the centre, in Westminster Abbey ; he, in blue, is putting the ring on her finger, who is in white. To the left is a bishop, and around priests, attendants, soldiers, spectators, &c. Signed and dated 1725. (See No. 784.)

- 789 Diana (545) after TITIAN.
Half-length; her right hand on the head of a hound, her left holding an unstrung bow.

- 790 Diana (860) SIMON VOUET.
She is in a yellow dress with blue drapery, and is shown reclining. On the left, near her feet, are two dogs. Her right hand is extended, her left holds an arrow, near which is a quiver. On the quiver is an indistinct inscription:—"Simon Vouet, F. PARIS," and something else, which may be a date, and is perhaps 1641, the date of his death. On canvas, 3 ft. 5 in. high, by 4 ft. 10 in. high.

Vouet was a French painter of eminence in the reign of Louis XIII. He decorated several palaces at Paris, and is best known by his altar-piece at St. Eustache.


- 791 Lucretia (862) unnamed.
Half-length, facing slightly to the right, plunging the dagger in her right breast. Her left hand holds her drapery up to her waist. A plaited lock of her hair falls on her breast.

Suggested by Mr. Redgrave, in the *Royal Catalogue*, to be a copy of the time of Kneller.





ommunication allery.

T various times this has been called "The Gallery of Admirals," "The Portrait Gallery," and "The Mantegna Gallery." Its original name, given it by Sir Christopher Wren, was the Communication Gallery, on account of its connecting the king's and the queen's apartments. It forms the west side of the Fountain Court, and is 104 feet long, by 14 feet wide.

Triumph of Julius Cæsar.

BY ANDREA MANTEGNA.

In this room are now appropriately arranged the famous nine pictures of "The Triumph of Julius Cæsar," Mantegna's greatest and richest work, the glory of Hampton Court, and one of the most precious artistic treasures of the English Crown.

They were originally begun about the year 1485 by Mantegna, for his patron Lodovico Gonzaga, Duke of Mantua, who had already conferred several favours on him, and who, in February, 1492, when the "Triumph" was completed, further rewarded him with a fresh grant of land. For Mantegna, it was evidently his most absorbing work, and between the dates above given, except for a short stay at Rome, he applied himself with the greatest energy and assiduity to this magnificent creation—"the most important example," as Waagen has observed, "of that enthusiasm for the grandeur of the ancient Roman world, which prevailed in Italy in the fifteenth and sixteenth centuries, and which this master worthily represented."

Mantegna's "Triumph"—*continued.*

"By the enthusiastic study of the Greek sculptures in the studio of his master, Squarcione, Mantegna had formed his eye for a refined and definite conception of nature in form and action, and endeavoured in this triumphal procession, with remarkable success, to reconcile the laws of ancient sculpture with those of painting, and the diversity of nature. Notwithstanding a certain severity in the forms, there is great variety and animation in them,—elevated, noble, powerful, robust, and even common figures and heads, are intermingled with such delicate, slender, and youthful characters, as are rare, in such measure, even in later masters. The movements, though duly restrained, have much freedom and animation, and the variety and beauty in the positions of the hands are extremely admirable. The small folds of Greek sculpture predominate in the drapery, yet it is treated with taste, and, far from exhibiting any stiffness or appearance of imitation, has something animated. As regards the colouring, as is proved by the parts not painted over, these pictures must have produced an effect like that of the antique paintings: the general appearance was light, the draperies especially consisting of light gleaming materials, of variegated hues; for instance, yellowish with violet shadows, greenish or pale blue, with white lights; the background has throughout a light horizon. In the execution we do not know whether most to admire the inexpressibly rich and elegant details, or the light and intelligent touch of the brush."—(*Art Treasures*, ii.)

Messrs. Crowe and Cavalcaselle, too, criticize them in an equally laudatory strain:—"His treatment was the reverse of that which marked the frescoes of Padua, more akin to that of the portraits in the Castle of Mantua; he no longer drew with a black incisive line, nor modelled with inky shadow; his contour is tenuous and fine, and remarkable for a graceful and easy flow; his clear lights, shaded with grey, are blended with extraordinary delicacy; his colours are bright and variegated, yet thin and spare, and of such gauzy substance that they show the twill throughout. In the countless articles of common use in ancient times, in the statues, shields, helms, and breast-plates, forming the peculiar feature of these pictures, we think we see Mantegna copying the treasures of the rich collection which Lorenzo de' Medici and Francisco Gonzaga admired and envied, and exhausting the catalogue of antiquities discovered throughout Italy. His horses, kine, and elephants are natural, his costumes accurate, to a surprising degree. He was the only artist of this period, not excepting the Florentines, who was pure and accurate in the attempt to reproduce the resemblances of bygone times. . . . With a stern realism, which was his virtue, he multiplied illustrations of the classic age in a severe and chastened style, balancing his

Mantegna's "Triumph"—continued.

composition with the known economy of the Greek relief, preserving the dignity of sculptural movement and gait, and the grave masks of the classic statuary, modifying them, though but slightly, with the newer accent of Donatello."—(*History of Painting in North Italy*, i., 404, &c.)

Unfortunately they are now very dilapidated, having been coarsely painted over, it is said by Laguerre, in the time of William III., the colours being faded, and the surface injured by injudicious cleaning.

The purpose for which these pictures were originally intended has been sometimes misconceived. They are not properly called cartoons at all, that is, they were not designed as models for frescoes or tapestries, but were painted in tempera on twilled linen, with the object of being stretched on frames, and affixed to the wall as a frieze. In this manner they are believed to have originally decorated a gallery or hall in the Duke's Palace of St. Sebastian at Mantua, and to have formed a continuous procession along one side, eighty-one feet long, as they now do here. It was doubtless thought that in this way they would be better preserved, and besides, be movable. Indeed, as early as 1501, we learn from a letter of Sigismund Cantelmo to the Duke of Ferrara, that a theatre, which had been temporarily fitted up in the Ducal Castle at Mantua, as the interior of a classical dwelling-house, for the performance of Latin plays, was decorated with six pieces of Mantegna's "Triumph." Between each picture were flat pilasters, faced with arabesque reliefs, with simulated capitals, evidently the same as those which appear in the old engravings as separating each picture, and a specimen of which can be seen in the seventh picture.

From that period they remained at Mantua till the year 1628, when Daniel Nys, Charles I.'s agent in Italy, took advantage of the Duke's being involved in war and in want of money, to treat for their purchase: for they had been reserved when the rest of the Mantuan collection had gone to England. "The best informed persons," writes Nys to Lord Dorchester, "told me that I had left the most beautiful behind, and that, not having the 'Triumph of Julius Cæsar,' I had nothing at all. This touched me to the core; I did not dare say anything for fear his majesty knowing it might feel aggrieved, and I, in part, dissembled with Sig. Lanier, who, before his departure, had treated for the marbles and statues of the Duke, with some pictures which had been discovered in certain secret chambers. They demanded for these pictures 10,000 half-doubloons of Spain, and for the statues, 50,000 half-doubloons, but it did not appear to Sig. Lanier or to myself that we could give £10,000 sterling. So the matter rested."

But in the meanwhile the Queen-Mother of France is in treaty for them;

Mantegna's "Triumph"—*continued.*

and when Nys hears of this, he agrees, without waiting for the King's directions, to pay £10,500 for the marbles and the pictures that remained, and especially for "The Triumph" of Mantegna, "a thing," as he writes, "rare and unique, and its value beyond estimation." "But Nys gets himself into trouble; he thinks to do his majesty a great service, he has taken neither percentage nor brokerage, and he is sure he shall attain both honour and thanks by his contract, for no other Prince in Europe possesses such works of like rarity and beauty. He draws upon Burlamachi, the Rothschild of King Charles I.'s day, for the amount which he has already paid; Burlamachi will not accept his bills, the money not being provided for by the King; disputes arise, and litigation is spoken of; the English ambassador is referred to, and Nys sends an agent into England to represent the truth of the business. After considerable delay, all the works of art are sent to England,"—the marbles going by sea, the pictures by land. (See Sainsbury's *Original Papers*, pp. 321-330.)

These pictures are found in the catalogue compiled for the Duke of Mantua, in 1627, thus:—"9 quadri grandi dipintivi il trionfo di Cesare di mano del Mantegna stimati scuti 150 limo l. 8100." They do not, however, figure in Charles I.'s catalogue, as they were placed, on their arrival, at Hampton Court, and there was no catalogue made for the King of his pictures here. It has been frequently stated that they were *sold* by the Commonwealth for £1,000. This is inaccurate. They were *valued* at £1,000 in Sept., 1651 (see *Inventory of Hampton Court Pictures*), but not sold, the Council of State ordering that "before the pictures at Hampton Court, of the 'Triumphs of Cæsar' be sold, the Council to be informed what is bid for them" (see *State Papers*). They are afterwards noted as:—"Reserved for His Highness' use," *i.e.*, Cromwell, who, to his honour be it remembered, also rescued Raphael's cartoons. On August 29th, 1653, the Council of State resolved that they should "be sent to Sir Gilbert Pickering, for him to take copies of them;" and on Sept. 8th, an order came down "To the Keeper of the Wardrobe at Hampton Court, to deliver to Sir Gilb. Pickering the pictures called 'The Triumph of Cæsar,' to be used for taking copies of, and then restored." At the Restoration they appear in Thomas Beauchamp's *Inventory of the Goods of the late King reserved by order of the Council of State*. Since then they have remained here; and, after having been judiciously arranged by William III. in the Queen's Gallery, and then inappropriately removed by George I., to make way for Le Brun's tapestries, to the Public Dining Room, they were finally hung about fifty years ago in this gallery, which, allowing of their

Mantegna's "Triumph"—continued.

being placed in a continuous line, is admirably adapted for their reception.

Each picture is nine feet square, so that the whole series is eighty-one feet long. It has been found prudent to cover them with glass, though it somewhat interferes with their being seen. Some varieties in the points of sight are accounted for by the pilasters by which they were divided.

There are reduced copies at the Belvedere, and small copies on copper at Schleissheim. As to engravings, the most famous are the very rare woodcuts in chiaroscuro executed by Andrea Andreani in 1599, which Goëthe criticized with such enthusiasm in his well-known essay. There is a set in the British Museum. Mantegna himself also appears to have etched plates of part, if not the whole; the fifth, sixth, and seventh compartments being still extant. Mrs. Jameson adds that they were also engraved about 1712 by C. Huyberts for Samuel Clarke's edition of Cæsar's Commentaries. They were engraved also, not long ago, for *The Architect*.



First Picture. This represents the beginning of the Procession, and shows, first, the trumpeters sounding a triumphal march on their long trumpets, to which are appended tablets inscribed "S. P. Q. R."; next, Roman soldiers bearing aloft smoking censers on long poles, a bust of Roma Victrix, and pictured representations of the conquered cities. Though this has been almost entirely repainted, yet the banner beneath the Roma Victrix, part of the yellow drapery of the trumpeter nearest the spectator, the buskin of the next figure to the right, the gold body-piece of the Ethiopian, and part of the skirt and sleeve of the standing figure on the extreme right, should be noticed as being in part preserved.

Second Picture. On the left is a magnificent triumphal car, the wheel and ornamental work remaining comparatively intact, on which stands a large statue of a man holding a long staff under his left arm. Behind come men on horseback drawing other cars, in which are statues of the gods and goddesses taken from the temples; and by their side walks a man carrying a beautiful bust of Cybele. His blue jacket and red scabbard are uninjured. Following these are a great quantity of captured arms, breastplates, spears, shields, &c., and a tablet with the inscription:—"IMP. JULIO CAESARI OB GALLIAM DEVICT. MILITARI POTENTIA TRIUMPHUS DEVIC-

Mantegna's "Triumph"—*continued*.

TUS INVIDIA SPRETA SUPERATA." In the background is seen Roman architecture.

Third Picture. In this we have similar cars bearing like trophies to those in the last picture, and also four men carrying aloft, on stretchers, costly vases and urns filled with coin. The shield in the left-hand trophy, with a fight of centaurs, satyrs, and others about a female, and the ornaments of a shield in the centre of the picture, are designated by connoisseurs as the only parts of this picture not painted over.

Fourth Picture. Other men follow bearing similar spoils, accompanied by one who carries a large vase in his arms; next come oxen decorated with wreaths for sacrifice, by which, in the foreground, is a figure of a handsome boy, with fair flowing hair, he having his right hand on one of the bullocks, and his head is turned round to the front. The grace and beauty of this head is very striking, the outlines having fortunately been preserved, though the lights on the cheek, hair, and neck, have been retouched. Just behind come more trumpeters, their instruments labelled: "S. P. Q. R. IVLIVS CÆSAR" and "IVLIO CÆSARI. D. P. P. P."

Fifth Picture. On the left is the head of a musician, whose trumpet is seen in the foregoing picture. Next comes another bullock led by a woman, who turns her head round to the front. Behind come four elephants, richly caparisoned, with baskets of fruit and flowers on their heads, and flaming candelabra of incense on their backs; boys driving them, and attending to the candelabra, are also mounted on their backs. This is one of the best preserved pictures of the set. In some places the over-painting has fallen off, and discloses the original colouring; this being especially the case with the heads of the elephants, and the Indian sheep. Rubens' free copy of this, made when he was at Mantua in 1606, is now in the National Gallery.

Sixth Picture. Here we have more vases and precious vessels, carried on stretchers by four men. The hair of the first facing to the left, and his yellow hose, and bits of his head, are intact. These are followed by men bending under the weight of large trophies, carried on long poles; the head of one of the men, groaning under his burden, and also the trophy he carries, are uninjured. Behind are seen a viaduct and a column.

Seventh Picture. Next follow the captives: men walking with their hands tied in front of them, their countenances expressing a noble disregard of the jeers of the populace, women of equally dignified demeanour, carrying their babies, or leading their daughters by the hand. On the right are some of the crowd mocking the captives with grotesque and

Mantegna's "Triumph"—*continued.*

insulting gestures. Behind are the windows of a prison, with heads peeping through the gratings; further in the background, to the right, a large building where spectators are seated. The pilaster of the prison is similar in design to those that formerly separated the pictures.

"Here," says Goëthe, "we must deem the painter worthy of all praise, in that he has introduced no warrior or leader, no hero of the adverse army: their arms, indeed, have we seen carried by fathers of families, venerable councillors and magistrates, aged or portly citizens, these only are led in triumph; and thus the whole story is told: the former lie low in death, the last still live to suffer."

Eighth Picture. The musicians and singers who always accompanied a Roman triumph, follow: first, a youth playing on a lyre; then two blowing trumpets; and next a youth with a tambourine. Behind them march more Roman soldiers, bearing eagles and other emblems on long staffs.

Ninth Picture. Lastly comes Julius Cæsar himself in a magnificent triumphal car, bearing in his left hand a long palm branch, and in his right a sceptre. Behind him stands a winged figure of Victory crowning him with a wreath of laurel. In front a man holds aloft a medallion with the device:—"VENI, VIDI, VICI"; behind are men bearing braziers of incense, and all around boys holding branches of laurel. The beautiful arabesque work of the car, which is in tolerable preservation, is worthy of notice. In the distance is shown a triumphal arch. On the hind-quarters of the horse is Mantegna's monogram, though it has probably been renewed.



- 792 William III. when a Boy (546) unnamed.

Full-length, facing in front. His right hand is on his hip; his left holds a staff, which he rests on a table, on which is his helmet. He is bareheaded, long hair falls on his shoulders. On canvas. (Compare No. 571.)

- 793 Supposed Portrait of Jane Shore (901) unnamed.

Three-quarters length, facing to the left. Her hands are crossed in front of her. Her dress is crimson, overlaid with black. She also wears a dark mantle, and a very large quilled ruff, a black hat, and pearls in her headdress. On wood, 3 ft. 3 in. high, by 2 ft. 6 in. wide.

Above is painted:—"BAKER'S WIFE, MISTRESS TO A KING;" but this inscription is comparatively modern. In any case, it cannot, of course, be a genuine

portrait of Edward IV.'s mistress, as the style and dress are of the latter part of Queen Elizabeth's reign. But it may possibly be a made-up picture from some ancient original. Perhaps the "Jane Shore" sold by the Commonwealth for £2, 23rd of December, 1651, was this panel. A similar one, though smaller, is at Eton, probably a copy from this.

- 794 Portrait of an old Man with a large beard (703) unnamed.

Half-length, seated; facing in front. His right hand on the arm of the chair, his left, which is gloved, holding a spear over his shoulder. His hair and beard, which is long, are white. On canvas, 3 ft. 8 in. high, by 3 ft. $\frac{1}{2}$ in. wide.

- 795 William, Duke of Cumberland (789) ZEEMAN?

Small full-length; turned to the right. His right hand points in that direction, his left is on his breast. He wears a red coat, leather boots to the knees, and a long wig. On canvas.

This has usually been called "Frederick, Prince of Wales;" the name above is suggested in the *Royal Catalogue*. He was his brother.

- 796 Portrait of a Lady, Unknown (928) unnamed.

Three-quarters length; dressed in a long rich bodice, embroidered with gold and colours. Her left hand on the back of a chair; her right by her side. Canvas.

- 797 Triumph of Julius Cæsar (873-881) MANTEGNA.

(See above.)

- 798 Sir Jeffrey Hudson the Dwarf (892) MYTENS.

Full-length, standing, facing in front. He is dressed in red, and his hat, of the same colour, lies on the ground at his feet. His right hand is by his side, his left is on his waist. His hair is fair; his height, 2 ft. 10 $\frac{1}{2}$ in. In the lower left-hand corner is a label, with the words "*Godfridus Hudson Nanus*" and a date, indistinct but probably 1630. On canvas, 7 ft. high, by 4 ft. 9 in. wide.

In Charles I.'s catalogue, page 90, is found:—"The picture of Jeffrey the Queen's dwarf, in a landskip, at length. Done by Dan Mytens; and the landskip by Cornelius Janssen;" and in the Commonwealth inventory, folio 147:—"Geoffrey Nanus at length in a landscape; done by Mittens. Sold to Mr. Grinder for £10."

"He was born at Oakham in Rutland in 1619, and about the age of seven or eight, being then but eighteen inches high, was retained in the service of the Duke of Buckingham, who resided at Burley-on-the-Hill. Soon after the marriage of Charles I., the King and Queen being entertained at Burley, little Jeffrey was served up to table in a cold pie, and presented by the Duchess to the Queen, who kept him as her dwarf. From seven years of age till thirty he never grew taller; but after thirty he shot up to three feet nine inches, and there fixed." "A poem, called *Jeffreidos* was written by Davenant on a battle between him and a turkey-cock; he was celebrated in a diminutive little book called *The Newe Yeares Gift*; and employed by the Queen on a mission to France. Jeffrey, thus made of consequence, grew to think himself really so. He had borne with little temper the teasing of the courtiers and domestics, and had many squabbles with the King's gigantic porter. At last, being provoked by Mr. Crofts, a young gentleman of family, a challenge ensued, and Mr. Crofts, coming to the rendezvous armed only with a squirt, the little creature was so enraged that a real duel ensued, and the appointment being on horseback, with pistols, to put them more on a level,

Jeffrey, with the first fire, shot his antagonist dead." He was afterwards taken prisoner by a Turkish rover, sold as a slave into Barbary, made a captain in the King's army, and imprisoned on account of the Popish plot. He died in prison at the age of 63. (See note in Walpole's *Anecdotes*. See also *Peeveril of the Peak*, in which Scott introduced him so effectively.)

There is said to be a repetition of this at Holyrood; there was also a portrait of him at Wentworth Castle; and he figures in the picture of the Queen and her family by Vandyck at Petworth. At Burley-on-the-Hill is a supposititious picture of him, which is probably Lord Francis Villiers.

- 799 Portrait of a Gentleman (918) KNELLER?
(*Withdrawn*.)

- 800 Portrait of a Lady (921) unnamed.
Half-length, seated; a red rose in her right hand; her left arm on a pedestal. On canvas.

- 801 Portrait of a Lady (922) unnamed.
Three-quarters length, standing; turned to the right. She is dressed in a long loose red dress, with open sleeves, showing a white undersleeve. Her right hand is by her side, her left rests on a spaniel, which stands on a table by her. She wears a high ruff open in front, and a pearl necklace. On canvas, 3 ft. 8½ in. high, by 3 ft. 4 in. wide.

Apparently in James II.'s catalogue, No. 456:—"A woman's head? in red with a shock dog."

- 802 Portrait of a Lady (919) unnamed.
(*Withdrawn*.)

- 803 Sir John Parker (288) JERONIMO CUSTODIS.
Half-length; slightly to the left. His right hand is raised, holding up a drawn sword, his left is on his hip. He is in armour, and wears a collar-ruff; he is bare-headed, rather bald, and has a moustache and small peaked beard. On wood, 2 ft. 7 in. high, by 2 ft. 1½ in. wide.

On the right-hand side is a coat-of-arms, with a crest of a dog on a cap of maintenance, and beneath:—"ANNO DNI. 1589." On the left-hand side is the motto: "PRO FIDE ET PATRIA." Signed in the upper left-hand corner:—"Jeronimo Custodis. Antverpien. Facit. 10^o Augusty." Nothing is known of this bad painter.

- 804 Supposed Portrait of Fair Rosamond (937) unnamed.
Half-length; nearly a profile to the left. In a yellowish dress, with a collar-ruff of the period of Philip and Mary; the bodice is edged with ermine and black braid. Her hair is fair, and she wears a gauze covering over it, and has pearl earrings. On canvas, 2 ft. 6½ in. high, by 2 ft. 1½ in. wide.

This cannot be considered even an adaptation, much less a copy, of any original portrait of Henry II.'s mistress. "It might as well have been called 'Helen of Greece.'"

- 805 Portrait of an Italian Gentleman (903) G. PENZ.

Described in King Charles I.'s catalogue, page 135:—"Item. A young man's picture without a beard, sitting in a black habit with red sleeves; in his right hand holding some white stitched gloves, II = II = II = II = (?) and his left hand

being upon his knee. Done by George Spence of Nuremberg, bought by the King when Prince, of Nicasia Russel." On canvas, 3 ft. 2 in. high, by 2 ft. 10 $\frac{1}{4}$ in. wide.

In the upper left-hand corner is painted a piece of crumpled white paper, on which is the signature G. P. (in a monogram) and the number 48.

Of George (? Gregory) Pensz (or Penz), who was at first an excellent portrait-painter, after the manner of Albrecht Dürer, though he afterwards spoilt his style by Italianizing it, there are very few examples in England, his best known work being, perhaps, his copy of a portrait of Erasmus by Holbein, at Windsor.

- 806 Portrait of George I. (924) unnamed.
(Withdrawn.)

- 807 Portrait of a Man in Armour (942) unnamed.

Three-quarters length, facing in front. His left hand is on the hilt of his sword, his right on his helmet. He wears a steel gorget over a black dress, and a ruff close up to his ears. His hair is grey and scanty; he has a small white moustache and peaked beard. Inscribed above:—"A^o. Domiñ. 1617. *Ætatis Suae*, 72." On wood, 2 ft. 6 $\frac{1}{2}$ in. high, by 2 ft. $\frac{1}{2}$ in. wide.

- 808 Portrait of a Gentleman (899) — ?

Three-quarters length, turned to the front, but facing to the right. His left hand is on his hip, his right hangs down and holds a glove. He is dressed in a dark doublet, with slashed crimson sleeves, and a small collar ruff. His hair is close cut, and he has a short trimmed beard and moustache. On canvas, 3 ft. high, by 2 ft. 3 $\frac{1}{2}$ in. wide.

In the upper right-hand corner are his arms, with a helmet and a crest representing a black boy with a long pigtail. Under the shield is painted:—"ÆTATIS SVÆ L. ANNO DÑI. 1-5-6-3?" and a monogram composed of the letters H. B.

"An animatedly composed and admirably executed work of a warm tone."—(Waagen.) Perhaps it is by Hans Baldung (see No. 593).

- 809 Portrait of a Young Lady, aged 13, dated 1594 (958) . . unnamed.
(Withdrawn.)





Queen's Great Staircase.

UICK and Kent share between them the very doubtful honour of having besmeared the ceiling and walls of this staircase with paint: the walls being covered with scroll-work and a few unmeaning figures *en grisaille*, and the ceiling representing, or rather simulating, a dome. The ironwork, however, of the staircase is fine, and worth noticing. The staircase is 52 feet long, by 30 wide.

On the visitor's right, as he comes from the Communication Gallery, is a door into the Queen's Guard Chamber, the next room in the suite.

The Haunted Gallery.—This old mysterious gallery, the door of which is on the right as you go down the staircase, has its name from being supposed to be haunted by the shrieking ghost of Queen Katharine Howard. It was here, at any rate, that she escaped from her own chamber, when confined there before being sent to the Tower, and ran along to seek an interview with Henry VIII., who was hearing mass in the royal closet in the chapel. Just, however, as she reached the door, the guards seized her and carried her back; and her ruthless husband, in spite of her piercing screams, which were heard almost all over the palace, continued his devotions unmoved. And in this gallery, it is said, a female form, dressed in white, has been seen, coming towards the door of the royal pew, and, just as she reaches it, has been observed to hurry back with disordered garments, and a ghastly look of despair, uttering at the same time the most unearthly shrieks, till she passes through the door at the end of the gallery. The gallery is now the lumber room for old pictures, and, as the staircase is locked up at night, the voice of the shrieking queen is but rarely heard.

On the west wall is the following large picture:—

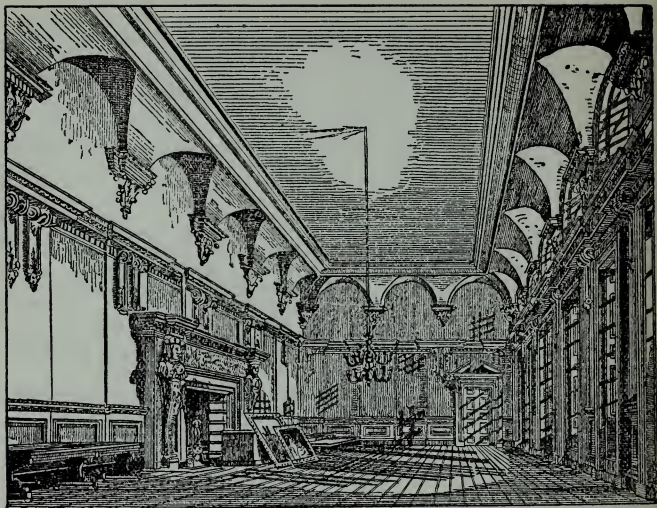
810 King and Queen of Bohemia (932) HONTHORST.

This picture was painted for Charles I., and is entered in his catalogue, page 167:—"A very large piece, which was painted by Honthorst; in the said piece is painted the King and Queen of Bohemia in the Clouds, and the Duke of Buckingham coming to present to the King the seven Liberal Sciences under the persons of their children." The king is on the left, the duke in the centre as Mercury. On canvas, 15 ft. high, by 22 ft. wide.

It was begun soon after Honthorst's arrival at Utrecht from England in December, 1628, as we learn from a letter of his to Dudley Carleton, in which he speaks of painting "Her Majesty and all her children for the King of England, and such has been the good pleasure of her Majesty that I shall take it in hand at once, and as soon as her Majesty has recovered from her confinement, when she will sit to have her portrait done specially and only for the King of England, agreeable to his Majesty's wish." By the 22nd of May, 1630, "the great pictur" was finished, and sent to England under the charge of his brother; and he asks that the "long tyme and extraordinary charges he had had in the making off this peece," should be taken into consideration, "for he had lately attended many voyages att the Haghe for to take the pictures off the King, Queen and princes." It appears that he was paid £210 for it, besides a service of plate for twelve persons and a beautiful horse. (See Carpenter's *Pictorial Notices*, p. 181-184, and Sainsbury's *Original Papers*, p. 290 and 295.)

The papers above cited prove conclusively that Walpole was wrong in saying that it is an emblematic picture of Charles I. and his Queen.





Queen's Guard Chamber.

THIS room was probably not finished till the reign of George II., the decoration being in the style of that period. The chimney-piece, of which the sides represent Gog and Magog, is of white marble, and the doorways are of the same. The proportions of the room are now much disfigured by tall green screens. Its dimensions are 58 feet long, by 34 feet wide.



811 Triumph of Bacchus; Nymphs (933) CIRO FERRI.

A large composition of some fifteen life-size figures with several cupids. In the centre, Bacchus, with the cestus in his right hand, is turning towards Venus and an attendant on the left. Behind are nymphs dancing, and playing on flutes and pipes and other musical instruments. On the right is a bacchanalian, borne on the shoulders of two men. On canvas, 10 ft. high, by 21 ft. wide.

A very characteristic picture by this mannered scholar of Pietro da Cortona.

812 Frederick, Prince of Wales, at a Party (606) . VANDERBANK ?

The Prince is at the head of the table, round which eight ladies and gentlemen are seated. He is pouring wine into a glass. Some thirteen persons, attendants, and a clergyman, are also in the room. Most of them are probably portraits. Altogether twenty-three small figures. On canvas, 3 ft. high, by 2 ft. 10 in. wide.

An old catalogue attributes it to M. Laroon; and another adds that it is a "fête in honour of the marriage of the Duke of Wharton."

John Vanderbank was said by Vertue to be an Englishman, and "to have attained his skill without any assistance from study abroad." He was patronized by George I. and George II.

813 Portrait of C. F. Abel, the Musician (938) ROBINEAU.

Half-length; seated at a piano or spinet, turned towards the right, but his face looking behind him, over his shoulder to the left. He is dressed in a red coat and has a small wig. On canvas, 2 ft. 1 in. high, by 1 ft. 8 in. wide. Signed on the left-hand side:—"C. Robineau 1780."

Charles Frederick Abel was a pupil of Bach's, and at one time belonged to the royal band at Dresden. He came to England about 1765, and was appointed master of Queen Charlotte's band. Although he wrote music, he was more celebrated for his playing than his compositions. Abel was a very passionate man, and much addicted to the bottle,—peculiarities which the visitor would suspect him of, from his flushed face and red nose. He died in 1787, after being three days in a sort of drunken torpor.

Robineau was a portrait-painter who practised in Paris and London.

814 Landscape, with a Lake and Mountain (647) VAN DIEST.

On the lake a boat; in the distance a castle; to the left a road with two figures. (See No. 432.)

815 Portrait of Giulio Romano, a Copy (967) unnamed.

Seen to the elbows; turned to the left; in black, bareheaded, with a small black beard. Canvas.

816 Portrait of Michael Angelo, a Copy (966) unnamed.

Seen to the elbows; turned to the right; in black, bareheaded, with a greyish beard. Canvas.

817 Jacob Fleeing from Laban (84) FILIPPO LAURI.

Jacob is in the centre on horseback, turning round to Laban, who stands by him expostulating. Behind him are four women riding with children in their arms, and around a flock of sheep. Down a declivity on the right, some husbandmen on horseback are guiding flocks and herds. On canvas, 3 ft. 3 in. high, by 4 ft. 6 in. wide.

"A careful picture, and unusually warm and transparent for him."—(*Waagen.*)

818 Portrait of a Child (379) G. C. MILANI.

Full-length ; in a white silk frock, standing on a black and white marble floor. In its right hand is a gold rattle, with a coral mouthpiece. On its head a white cap with feathers. Its face is round and fat. On the left is a green curtain. On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

Of this picture Waagen remarked :—"To Giulio Cesare Milani, a little known but able painter, I am inclined to attribute the very animated portrait of a child, to which no master's name is here given." Since then his judgment has been confirmed by the discovery of the signature "C. M., 1634?" in the upper right-hand corner.

819 Portrait of Tintoretto, a Copy (970) unnamed.

Seen to the elbows ; full-face, with a thick grizzled beard.

820 Hungarians at the Tomb of Ovid (397) J. H. SCHOONFELD.

A man is seated on the left, sketching ; two others are looking over him ; another is in the centre, with his back turned, and in the background is a turbaned man on horseback. On canvas, 2 ft. 10 in. high, by 3 ft. 5 in. wide.

In James II.'s catalogue, No. 910, it is called "Ruins, with five Turks taking a description of it."

821 Portrait of P. del Vaga, a Copy (965) unnamed.

Half-length, looking to the right ; in black, with a small white collar ; a black beard.

822 A Circular Temple, with Figures (665) unnamed.

In the centre is a gigantic snake with upreared crest ; to the right are a man's body lying dead and a man and a woman looking at it. Between the columns of the temple are the prostrate forms of two other men.

823 Portrait of a Lady in a Ruff (956) unnamed.

Bust, facing to the right. She wears a yellowish-brown dress embroidered in colours, a very large ruff edged with black beads, and a chain of large beads in front. On canvas, 2 ft. 9 in. high, by 1 ft. 9 in. wide. (Compare No. 644.)

824 Portrait of John Locke (947) KNELLER.

Half-length, standing ; turned to the right, but facing in front. He rests his left hand on a table, on which are an inkstand and a pen ; his right hand in front of him. He wears a plain black coat, with part of his shirt showing ; and he is without his wig, and shows his long white hair.

This is one of Kneller's best portraits. It was evidently painted in the philosopher's later years, for he looks here on the point of dying of the asthma to which he succumbed in 1704. "Pray," said Locke in a letter to Collins, "get Sir Godfrey to write on the back of my picture 'John Locke ;' it is necessary to be done, or else the pictures of private persons are lost in two or three generations."

825 The Assumption of the Blessed Virgin (411) SNELLINX.

This is described in Charles I.'s catalogue, page 153 :—"The ascension of Our Lady, whereby the Apostles, standing by the grave, looking upwards with wondering ; St. Peter, kneeling with a golden key, and a turnkey ; painted upon

copper. Brought from Germany by my Lord Hamilton, and done by Snellinx"—and in James II.'s, No. 327, as :—"The assumption of our Lady, several apostles about the tomb. By Fiamingo." On copper, 2 ft. high, by 1 ft. 5 in. wide.

This picture has been attributed for many years to Denis Calvart; but it can hardly be doubted that Charles I.'s catalogue is correct in assigning it to Hans Snellinx, a Flemish artist, who resided chiefly at Antwerp, was battle-painter to Arch-Duke and Duchess Albert and Isabella, and was highly esteemed by Vandyck, who painted his portrait among the distinguished artists of his time, and etched the plate of it himself, and who was still living while the king's catalogue was being compiled.

- 826 Frederick, Prince of Wales (893) VANLOO?

Bust, turned to the left, facing in front. He wears a blue sash over his coat. On canvas.

(Compare No. 518.)

- 827 Landscape—Ferry-Boat and Fishermen (633) VAN DIEST.

To the left is a lake or river with the ferry-boat carrying cattle across; two fishermen by the water-side are drawing up a net. Beyond are a mountain, a village, &c.

- 828 Portrait of George II. (624) ZEEMAN.

In an oval, seen to the shoulders. In the robes of the Order of the Garter, with the collar and George, a lace tie, and a full-bottomed wig.

- 829 Ruined Temple with Peasants (549) VIVIANI and JAN MIEL.

This is similar to No. 728, which see. In the foreground, amid tombs and broken pillars, are : in the centre a picnic party, to the left peasants with fruit, &c., and dogs, and to the right a man sketching. Behind the pillar on the left a bit of landscape is seen.

- 830 William, Duke of Gloucester, son of Queen Anne (885) . KNELLER.

Bust; in an oval turned to the left, face seen in full. He is in armour, and has a blue ermine-lined cape. On canvas, 2½ ft. high, by 2 ft. wide.

The young duke, though of feeble constitution, was not deficient in martial spirit. When but a boy of six years old, he came to meet his uncle William of Orange, who had just returned from a campaign, with a little musket on his shoulder, and presented arms, saying, "I am learning my drill, that I may help you beat the French." The king was so pleased that he made him a knight of the Garter a few days after.

- 831 Portrait of General Spalken (910) unnamed.

Three-quarters in length. Bareheaded, with grey hair. His right arm rests on a table, on which is his cocked hat; his left is in his belt. He wears a general's uniform, a red coat with blue facings, a long white waistcoat with brass buttons, and white breeches.

I can find nothing about Spalken.

- 832 Portrait of Haydn the Composer (920) unnamed.

Half-length, seated; turned and facing to the right. He wears a dark red coat, a lace tie, and a small ring. His left hand is on a book or manuscript on a table in front of him; his right, which holds a pen, also rests on the table.

This portrait was doubtless painted when the musician was in England for the second time in 1793, and when he was at the height of his reputation. The king, for whom it was painted, was very enthusiastic about him, and tried to induce him to remain in this country; and the English public, although they slept through his symphonies, paid him enormous sums.

833 *Unassigned.*

- 834 Caroline, Queen of George II. (623) ZEEMAN.
In an oval, seen to the elbows; facing in front. In a blue and white bodice with jewels, and jewels in her small headdress. (See No. 523.)

- 835 A Child with his hands on a Lamb (215). KNELLER.
Nude; seated. The lamb is on his right, and he holds a cross and scrip.
This is called "St. John;" it is probably meant, however, for William, Duke of Gloucester, son of Queen Anne, as there is a mezzotint after it with his name.

- 836 A Shepherd (204) JOHN COLLINS?
Life-size, seated on a rock under a tree; turned to the right, but facing in front, looking over his right shoulder. He is playing on a pipe; on the ground is his crook.

- 837 Landscape (210). JOHN LOTEN.
A man with a dog is coming along a road which leads into a dark wood in the left background, towards a woman sitting by the roadside. In the background to the right is a church.

A good specimen of the style of a Dutch painter, who lived in England in Charles II.'s time, and painted "chiefly glades, dark oaken groves, land storms," &c.

- 838 A Shepherdess (220) JOHN COLLINS?
Seated on a rock by a tree, facing in front. She is playing with a spaniel that is jumping up to her on her right.

- 839 Pope Benedict XIV. (628) P. BATTONI.
Half-length, turned to the right. He is in his robes, a red cape with a cloth of gold stole, a white amice, and a red biretta. In his left hand is a paper; his right is held up, as if blessing. On canvas, 3 ft. high, by 2 ft. 5 in. wide.

Pompeo Battoni was a very popular artist in his time, but less on account of his own intrinsic merit than because he lived at a period when the arts had fallen to a very low ebb in Italy. This picture was bequeathed to George III. by the last of the Stuarts, Cardinal York, who was a great friend of the Pope's, and of whom there is a portrait by the same painter in the National Portrait Gallery. There is a somewhat similar one at Stafford House, attributed to Subleyras.

Benedict XIV., whose family name was Prosper Lambertini, was born in 1675, and elected pope in 1740. His enlightened policy, his patronage of art and learning, his humane spirit, and his unaffected piety, won him the respect of every one, even of Voltaire, with whom he used to correspond. Walpole affixed the following inscription to his picture at Strawberry Hill:—"Beloved by Papists, esteemed by Protestants, a priest without insolence or interestedness, a prince without favourites, a pope without nepotism, an author without vanity;—in short, a man whom neither wit nor power could spoil."

- 840 Landscape (212) EDEMA.
- 841 Sacrificing a Calf (658) DE GELDER.
On wood, 2 ft. high, by 2 ft. 4 in. wide.
- 842 Frederick II. of Prussia (978) *unnamed*.
Half-length, turned to the left, facing in front; his hands not seen. He wears a small wig, a dark blue coat, and on his breast is the star of an order, with the eagle displayed.
- 843 Portrait of Robert Boyle the Philosopher (56) KERSEBOOM.
Nearly full-length, seated in a big armchair; turned to the right, but facing in front. He leans his right arm on the chair; his left is turning over the leaves of a book on a table in front of him. He wears a large full-bottomed wig. This picture has been engraved several times.
Boyle, the famous chemist and experimental philosopher, was the seventh son of the first Lord Cork, and from him received a fortune of £3,000 a year, which he devoted in a great measure to scientific research and the promotion of the Christian religion. He was never married, being of opinion that "a man must have very low and narrow thoughts of happiness or misery who can expect either from a woman's conduct." For his life, see his *Philaretus*.
Frederic Kerseboom was a native of Germany, who worked at Paris and Rome under Le Brun and Poussin. He was in England during William III.'s reign, and painted a few indifferent portraits.
- 844 A Landscape: The Devil Sowing Tares (468). LUCAS VANUDEN.
Three peasants are shown on the left, slumbering near their plough; on the right Satan, with horns, tail, and cloven feet, is scattering seed with his right hand, and turning round and looking at the peasants as he does so. On the left is a wood, and in the right distance a village tower.
- 845 George, Prince of Denmark (884) DAHL.
(*Withdrawn*.)
- 846 Sir Isaac Newton (957) KNELLER.
Three-quarters length; turned to the left, facing in front. His right arm is by his side, his left leans on a table, on which are a globe and a book. He wears a dark, loose robe, and a large wig. On the left is inscribed:—"I. Newton Esqre *Ætatis* 47. 1689."
There is a similar portrait to this at Petworth, which is engraved in Lodge. Newton was at this time member of the Convention Parliament, for the University of Cambridge.
- 847 Landscape with a River and Castle (633) VAN DIEST.
Similar to No. 814.
- 848 Charles XII. of Sweden (977) *unnamed*.
Bust. He wears a blue coat, and a black choker; grey hair, beardless face. A wretched daub.
- 849 Christ at the Well (645) *after* CORREGGIO.
Christ is sitting under a tree on a stone. His left hand is on His breast, His

right pointing towards the Samaritan woman. She stands on the left in front of him; her left hand pointing to the well, her right holding a can with a chain. On wood, 2 ft. 3½ in. high, by 1 ft. 11. wide.

850 Triumph of Bacchus, Venus, and Ariadne (979) after Guido by ROMANELLI.

On the left is seated Venus, to whom Ariadne is presenting Bacchus. Behind him are nymphs and bacchanalians, dancing, drinking, and playing on musical instruments. Above are cupids. In the background is the sea. On canvas, 10 ft. high, by 21 ft. wide.

This copy by Guido's pupil is interesting on account of the original having been lost at sea, in transport from Italy to England.

851 The Tribute Money (363). DIETRICH.

The Pharisee holds a coin in his right hand, and is interrogating Christ, who points upwards with His left hand. Some fourteen small figures grouped around. On canvas. (See No. 750.)

852 Portrait of Sir Peter Lely (882). by himself.

To the elbows; turned to the right. He wears a dark coat and a long full-bottomed dark wig. On canvas, 2 ft. 6 in. high, by 2 ft. 1 in. wide.

853 Christ and the Woman of Samaria (654). BONIFACIO?

Christ is on the left-hand side of the well, speaking to the woman, who is on the right, holding a bucket on the stone brink. Behind on the left are four of His disciples. In the background a landscape, and a castle. Behind are inscribed: "*Samaritana Di Bonifacio*;" and a large foreign seal, with the motto, "*Loyal*." On canvas, 3 ft. 4 in. high, by 3 ft. 3 in. wide.

This is perhaps the "Piece of Our Saviour and the Samaritan woman at the well, three little entire figures and two in the landscape afar off. Bought by the King. Done by De Moro, a Venetian painter."

854 Portrait of a Young Man, Unknown (943). unnamed.

Three-quarters length, directed to the right. His right hand is on his hip; his left, which is gloved, is by his side, and holds his other glove. He is entirely in black, with a medium sized ruff of three tiers of folded linen, and plain turned-back hand-ruffles. His hair is close cut, curly and reddish. On wood, 2 ft. 7 in. high, by 2 ft. wide.

On the left is inscribed:—"Ætatis Suae 17. Aº Dñm. 1617"; and, on the right, in a scroll:—"GENVS ET GENIVS." These inscriptions are contemporary, but above them are more recent repetitions of them. Genealogists have surely enough material here to identify the man represented.

855 Portrait of a Child (954). G. C. MILANI?

Full-length, facing in front, in a rich red silk dress. In her left hand she holds a wreath of flowers, and in her right she has a coral which is attached to a gold chain hanging round her neck. She wears a black cap, which is cut in a peak in the middle of her forehead, and curved back on each side, so that it forms the outlines of a heart round her head. Round her neck is a small white collar. She stands on a floor of black and white marble. Painted on a dark background. On canvas, 2 ft. 6 in., by 2 ft. 1 in. high.

This is evidently a companion portrait to No. 818, perhaps of her sister, and probably by the same painter.

856 Roman Architecture with Figures (544) — ?

To the right is a large building with a colonnade and landing stairs; to the left is the sea with a boat near the steps, and a vessel further off. Towards the boat a man, simply attired and unarmed, is being conducted by Roman soldiers, who are astonished and confounded at several of the guards prostrating themselves before him. On canvas, 3 ft. 1 in. high, by 7 ft. 2 in. wide.

857 Portrait of Holbein? a Copy (969) unnamed.

Bust, turned to the left. He wears a black doublet with brown sleeves, trimmed with lace.

858 Portrait of a Man with a Watch (902) PETER VAN AELST?

Half-length, seen in a full front view. In his right hand he holds his gloves, in his left an open watch, of which the face is turned towards the spectator. His dress, which is of about the time of Philip and Mary, is black, with a small white frill at the collar, and a black cap. He has a small red moustache and beard. He stands at the base of a white pillar. On wood, 2 ft. 8 in. high, by 2 ft. wide.

A good portrait, attributed by Waagen to Peter Van Aelst. On the pillar, about level with the man's neck, are traces of an inscription almost illegible, but of which sufficient remains to afford perhaps a clue to the person or the painter.

859 The Rape of the Sabines (404) ROTTENHAMMER?

The men are in the costume of the Roman soldiers, several of them on horseback, and seizing the Sabine women, who are represented with little drapery. The background is a colonnade enclosing a sort of circus. On canvas, 2 ft. 5 in. high, by 3 ft. 3 in. wide.

In Charles I.'s catalogue, page 147:—"The piece of the Rape of the Sabine Women, with many little entire figures; said to be done out of the school of Raphael."

860 Portrait of a Lady in White (898) unnamed.

Half-length, turned to the left. Her right hand is in front on her waist; her left being by her side, is not seen. Her dress is of a thin white material, with black ribbons. She wears a fine collar of lace, and a white tippet and cap edged with lace, a pearl necklace and black earrings; her hair is reddish.

861 Ruins and Figures (656) DOMENICHINO.

This seems to represent the Apostles baptizing; an old man kneels in front of them, and others are looking on. Behind are columns of a ruined temple, and in the distance other buildings. On canvas, 2 ft. 1 in. high, by 2 ft. 4 in. wide.

862 Portrait of Sir Peter Lely (972) by himself.

Bust, turned to the left, seen nearly in a full face. He wears a dark cloak, with a lace tie at the throat. On canvas, 2 ft. 6 in. high, by 2 ft. 2 in. wide.

863 Venus and Satyr (990) ALBANO.

On the left is a faun playing on a pipe; behind is a cupid with a bow and arrow pointed at her. On wood, 8 in. high, by 1 ft. wide.

Sold for £10 by the Commonwealth.

- 864 "A China Dish with Heart-Cherries" (987) . . . DANIEL NYS ?

Thus described in James II.'s catalogue, No. 899, and attributed to Daniel Nysse, whose name is written on an old scrap of paper behind, where is also found Charles I.'s brand. On wood, 11 in. high, by 1 ft. 3 in. wide.

There is no other evidence of Nys having been an artist ; but he is well known as Charles I.'s principal agent in Italy for procuring works of art, where he negotiated on his own responsibility the purchase of the famous Mantuan Gallery.

- 865 A Holy Family (988) F. LAURI.

Our Lady is on the left ; St. Joseph on the right, on an ass. On canvas, pasted on wood, 9 in. high, by 1 ft. wide.





Queen's Presence Chamber.

BETWEEN this and the former room is a small lobby, behind which is a secret staircase in the thickness of the wall, up to the top storey. The style of decoration of this room is also that of George II., in whose reign Queen Caroline held her drawing rooms here. It is 50 feet long, by 34 feet wide.



866 Rear-Admiral Sir Charles Knowles's Squadron attacking Port Louis in St. Domingo (? Hispaniola), March 8th, 1748 (998) . R. PATON ?

To the left is an English vessel, the "Cornwall," firing at a fort in the centre of the picture. More to the left is a small ship burning; on the right are other vessels attacking the fort.

The fire-ship of the enemy was towed clear of the squadron by the boats, and left to burn and blow up at a distance from the fleet. The fort surrendered in the evening, and was blown up. The English lost seventy men.

867 Rear-Admiral Sir Charles Knowles's Action with a Spanish Squadron off the Havannah, October 1st, 1748 (1002) . . . R. PATON ?

In the background is the battle-line of the enemy, under Vice-Admiral Reggio, against which the British fleet is bearing. The action began at two o'clock. Although defeated, nearly all the Spaniards got into port; they lost eighty-six men. Knowles was tried by court-martial when he came home for not pursuing the enemy with more vigour, and was reprimanded.

- 868 Frederick the Great (617) unnamed.
Bust ; turned to the left, looking in front. He wears a blue coat, and has a star on his breast, and a cocked hat. (See No. 513.)
- 869 St. John in the Wilderness (652) HUENS.
He is in the middle of the picture preaching ; several listeners are near. On copper, 1 ft. high, by 1 ft. 4 in. wide.
- 870 A Battle-Piece (651) HUENS.
A Roman soldier on the left is falling on his own sword ; his horse is rushing away. In the distance is a skirmish.
- 871 The Shepherds' Offering (994) T. ZUCCHERO.
This is the "Piece being the birth of our Saviour, the Shepherds coming to worship, and several angels above, by Taddeo Zuccherò."—No. 560 in James II.'s catalogue. The Blessed Virgin kneels in front of the Infant, who lies in a crib in the centre. On copper, 1 ft. 4 in. high, by 1 ft. wide.
- 872 Portrait of a Gentleman (911) unnamed.
- 873 View of Native Village in the West Indies (991) F. POST.
Representing a village with natives, some of whom are dancing or playing on musical instruments, others carrying fruits, &c.
Francis Post was a Dutch painter, who accompanied Prince Maurice in his voyage to the West Indies, and when there, painted several views.
- 874 Italian Peasants (993) M. A. BATTAGLIA.
On the left, outside an inn, are two men and a woman seated ; and a woman is serving them with wine. Other figures behind. On canvas, 1 ft. 3 in. high, by 1 ft. 8 in. wide.
One of those pieces which Michael Angelo Cerquozzi, called Battaglia, painted in imitation of Bamboccio.
- 875 George III. Reviewing the Fleet at Portsmouth (4 Pieces) D. SERRES.
In the centre is a large man-of-war, the "Barfleur ;" near it the "Worcester" firing a salute, and beyond a line of men-of-war, the "Royal Oak" and "Lennox" being distinguishable on the right. 4 ft. 10 in. high, by 7 ft. wide . . . (1011)
A large man-of-war in the centre ; smaller craft on each side (1012)
In the centre is a large three-masted vessel, with the Union Jack flying, and the royal party on board. Many others are behind (1013)
To the right is a large line-of-battle ship firing a salute. Several yachts with officers and spectators on board are seen (1014)
These four pieces were painted by Dominic Serres, a native of Gascony, who, after running away from home, becoming a sailor, and then master of a trading vessel, and being captured by an English frigate, settled in England and took to painting marine pieces to earn a living. He was one of the original members of the Royal Academy, and frequently exhibited. He is to be distinguished from his son, J. T. Serres (see No. 892).
- 876 Charles I., when Prince of Wales, leaving St. Andero, in Spain, in 1623 (1036) PARCELLES?
In Charles I.'s catalogue, page 93, is entered :—"The Picture of St. Andero's Haven, in Spain, where the King took shipping when he came from thence, in a

black and gilded frame, bought by the King, in which piece, containing some four greater ships and some nine lesser ships. Done by Persellis," which is supposed to be this picture. The dimensions given, however, 4 ft. 7 in. high, by 7 ft. 4 in. wide, do not agree with those of the canvas before us, which are 4 ft. 10 in. high, by 10 ft. 3 in. wide. Perhaps this is another piece, for we find in the Commonwealth inventory that "A sea-piece of the King's Ships bringing the Prince out of Spain, done by *Young Vroom*," was sold from the King's Gallery at Oatlands, 23rd October, 1651, for £15, to Captain Stone and others (*Harl. MSS.*). And it is to be identified with No. 1025 in James II.'s :—"A sea-piece of King Charles I. coming from Spain ; by Vroome," among the Hampton Court pictures.

There is no other record of *Young Vroom*, though his existence was conjectured by Walpole, on account of Henry Cornelius Vroom, the designer of the Armada tapestries, being called in James II.'s catalogue, "Old" Vroom. Possibly the name "*Young*" Vroom was given to Jan Parcelles, who was a pupil of H. C. Vroom's (see No. 347) ; in which case the picture in King Charles's catalogue would be identified with the Oatlands picture and this one. (See, however, No. 907.)

It was on Friday, 10th of September, 1623, that Prince Charles and Buckingham, attended by their suite and a crowd of Spanish grantees, reached St. Andero, where an English fleet of eight men-of-war and two pinnaces was waiting to carry them home. They went on board "*The Prince*" the same afternoon, and Charles gave the Spaniards a magnificent entertainment. Waller, in some lines he wrote on the Prince's narrow escape from drowning the same evening, on returning to shore, thus describes it :—

"Now had his Highness bid farewell to Spain
And reached the sphere of his own power the Main ;
With British bounty in his ship he feasts
Th' Hesperian princes, his amazed guests,
To find that watery wilderness exceed
The entertainment of their great Madrid.
Healts to both Kings, attended with the roar
Of cannons, echoed from th' affrighted shore."

"Next day," says a chronicler of the time, who vividly describes the danger to which the Prince was exposed, the darkness of the night, the fury of the winds and waves, "the artillery of the rain, lightning and thunder," and his rescue by "*The Defiance*," "he went on board his ship, a little before evening, with a full resolution to make the compasse of those wooden walls the Prince of England's court, and in that sea-chamber of Presence ever to dwell without any remove until it should please God to send a prosperous winde, fit to carry him into England." This happened on the 28th of September, "with much joy, elevation of voices, thundering of drums and trumpets, and that excellent musical tumult of mariners nimbly running up and downe to sett forward so Royall a businesse. Anchors now are weighed, all the linnen bravery of swelling sails courting the winds to speed them in their journie ; Spanish people stand upon the shore, our Prince and English noblemen upon the decks, taking leaves one of another in dumbe showes, with lookes, hands and hatts."

This is the moment chosen by the painter. The vessels are just under way, in line, with their sails bellied by the breeze, their colours flying, and their names inscribed on the foremasts. First, on the right, leading the squadron, is the flag-ship, "*The*

Prince," 1,200 tons and fifty-five guns, on board of which are Charles and Buckingham, the Admiral the Earl of Rutland, and the Captain Sir Henry Mainwaring. Next is "The Defiance," the ship which rescued Charles from the storm, Captain Sir Sackville Trevor, 700 tons, forty guns. Then came "The Saint Andrew," Lord Morley, Vice-Admiral, 898 tons, forty-two guns, and "The Bonaventure," and two others. Behind are other smaller vessels; and beyond are seen the town and harbour of St. Andero and its bay.

- 877 Close of the Action, November 4th, 1805, Sir R. Strachan's Victory (1037) N. Pocock.

On the left are three French vessels, ? The Formidable, Scipion, Mont Blanc, or Duguay Trouin, two of them utterly dismantled; to the right is the English fleet.

The engagement took place off Ferrol, about a fortnight after Trafalgar, the French ships being under the command of Rear-Admiral Dumanoir, who had escaped from that battle.

- 878 Commencement of Sir Robert Calder's Action, July 22nd, 1805 (1038) N. Pocock.

A small English ship is engaging two French vessels on the left.

On the 19th of July, Calder had received despatches from Nelson stating that the combined Franco-Spanish fleet was on its return from the West Indies, and he cruised about off Cape Finisterre in the hope of intercepting it. Though both sides lost heavily, the action had no very decided result. The small English ship is probably the Hero, the van-ship of the British, which began the attack.

Nicholas Pocock, like D. Serres, acquired his knowledge of the sea in the navy, which he gave up to adopt marine painting as a profession.

- 879 British Vessel Engaged with Three Spaniards (1039) . W. VANDEVELDE.

A British man-of-war is in the centre between three small Spanish ships, and in full action with them. On canvas, 4 ft. 1 in. high, by 5 ft. 10 in. wide.

This and the next picture are two of "Eleven Sea-Fights, by Vandevelde" now in this room, which were in James II.'s catalogue, and which were painted expressly for him. Many of them are doubtless by William Vandevelde the younger, who, according to Charles II.'s warrant allowing him and his father £100 a year each, "put the draughts of 'the elder' into colours." Several of them are among the most excellent specimens of "the greatest man that has appeared in this branch of painting;" and besides have great interest as historical works, the painter having usually attended the engagements which he afterwards depicted. Most of them are signed.

- 880 Close of the same Action (1040) W. VANDEVELDE.

The broadside of the man-of-war is seen; it is receiving the surrender of one of the Spaniards, which is lowering its flag; in the left distance are the other two Spanish vessels sinking.

- 881 Destruction of a Dutch Fleet at Schelling, and Burning of Banderis by Admiral Sir R. Holmes, August 8th, 1666 (1041) . VANDEVELDE.

On the right is a line of fire-ships, burning vessels, driven on shore by a fleet of small vessels, which has entered the mouth of the river Vlie for the purpose of landing. On canvas, 4 ft. high, by 6 ft. wide.

This engagement took place after the great victory won by Prince Rupert and the Duke of Albemarle over De Ruyter. The fleet of Dutch merchantmen was 160 in number. The English landed and burnt the town, with a loss of only six men.

- 882 Sea Fight of August 11th, 1673, Prince Rupert commanding the French and English Fleets against the Dutch (1042). . . . VANDEVELDE.

The Dutch are shown on the left, the combined fleet on the right. At the first onset the French sailed away, and left Sir E. Spragge to bear the brunt of the fight. Tromp came up, and singling out Spragge's ship, the "Royal Prince," a severe contest took place, which lasted three hours. At the end, the "Royal Prince" was so disabled that Spragge had to change his flag to another vessel, in doing which, however, he was drowned. The Dutch said of this battle that the French had hired the English to fight for them, and that they only looked on to see that they earned their wages.

- 883 View on the Thames—Old Fleet Ditch (1043) JAMES.

The mouth of the Fleet Ditch is in the centre of the picture, crossed by a stone foot-bridge of a single arch. On both sides of it are large buildings.

- 884 View on the Thames—Old London Bridge and Fishmongers' Hall (1044). JAMES.

The view is taken eastward; and right across the picture is the old bridge, with the houses built on it. On the left are Fishmongers' Hall and the column on Fish Street Hill.

These are two of a series of views of Old London from the Thames, by William James, an imitator and probably a pupil of Canaletti's, though he resembles him in little except his mechanical precision. His works, however, are interesting to the antiquarian, as they are almost photographic in their accuracy.

- 885 View on the Thames—The Savoy (1045) SCOTT ?

The view is the same as No. 923. In an old inventory there is an entry relating to it:—"Rec^d. 23rd March 1819. View of the Savoy, with old Somerset House, on the banks of the Thames, painted by Scott, the English Canaletti. Bought of Colnaghi, £265." Samuel Scott, the marine painter, is the artist referred to. He is only worthy of remembrance as a jovial companion of Hogarth's.

- 886 A Sea-piece (1046) D. SERRES.

A large vessel is seen broadside, and in front an officer's gig; other vessels are behind. Signed in lower right-hand corner, "D. Serres, 1789."

- 887 A River Scene in Holland (1047) S. RUYSDAEL.

To the left is a low-lying bank, with huts and cottages; in the centre are boats and fishing-smacks; and in the distance a low landscape. On wood, 1 ft. 6 in. high, by 2 ft. 3 in. wide.

Solomon Ruysdael usually painted scenes such as this. He was the brother of Jacob, the great Dutch landscape painter, and is believed to have been the master of Hobbema.

- 888 Action between English and Dutch Vessels (1050)

W. VANDEVELDE *the elder*.

In the foreground are two vessels, one an English, and the other a Dutch vessel, engaging each other; behind are two more; and on the left other vessels in action.

On canvas, 4 ft. high, by 5 ft. 10 in. wide. Signed on the back of the canvas, "*W. V. Velde, de oude, f. 1683.*" *De oude* is Dutch for *the elder*. The date of the engagement cannot be ascertained.

- 889 The Royal Yacht which brought Queen Charlotte to England in 1761, to be married to George III., in a storm (1001) . . . WRIGHT.

The Royal Yacht is in the centre of the picture, attended by a convoy of twelve vessels. It had been re-named "The Royal Charlotte," and was newly ornamented with a profusion of carving and gilding for the occasion. They embarked at Stade on the 24th of August, and landed at Harwich on September 6th.

Richard Wright was a painter of marine subjects.

- 890 *Unassigned.*

- 891 A Man-of-War engaged with two Vessels (1015) . . . MONAMY?

A man-of-war is on the left engaged with two of the enemy's vessels; behind are others shown in action. (See No. 915.)

- 892 Battle of Camperdown—Lord Duncan's Victory (1053) J. T. SERRES.

The English fleet is ranged in three lines about to begin the action by breaking the line of the enemy ranged beyond them. The enemy have already opened fire. On canvas, 3 ft. high, by 4 ft. wide. Signed, "J. T. Serres, 1793."

John Thomas Serres was the son of Dominic Serres, who brought him up as a marine painter. In the year in which this picture was painted he succeeded, on his father's death, to the office of marine painter to the King, and one of his duties in this post was to make sketches of the harbours on the enemy's coast. He married the *soi-disant* Princess Olive of Cumberland, who lost him his appointment, and brought him to misery, destitution, imprisonment, and madness. (Redgrave's *Dict. of Artists.*)

- 893 Sea-Piece—The British Fleet (1017) ELLIOT.

In front are some eight large vessels, some with the yards manned, others with their sails partly set; other ships are seen behind.

On the frame in front is written:—"To the Rt. Hon^{ble}. W^m. Pitt this view of the British Fleet, which secured to England the uninterrupted navigation of the Southern Ocean is dedicated." William Elliot was a bad marine painter in the style of Serres.

- 894 Action between the "Arethusa" and "Belle Poule" (673) . unnamed.

The "Arethusa," with its stern to the spectator, is to the left; "La Belle Poule" is on the right. They are discharging heavy broadsides at each other. The moon is seen in the distance between them.

The action took place on the 17th of July, 1778, off the Lizard, and lasted two hours at close quarters without intermission. The "Belle Poule" got away, though the English had got the best of the fight.

- 895 A Small Sea-Piece (339) SWAINE.

On the left is a one-masted, on the right a three-masted vessel. 6 in. high, by 8 in. wide. Francis Swaine was a bad marine painter, who died in 1783.

896 The Vessel in which Charles II. Escaped to France after the Battle of Worcester (381) . W. VANDEVELDE *the elder*.

On the left is a schooner under sail, towing after her a small boat ; she carries the English flag. On the right is a large two-masted English vessel. On canvas, 2 ft. 1 in. high, by 2½ ft. wide.

This is the "Little sea-piece, with a bark in it, that carried the King to France; by Vandeveldt," No. 349 in James II.'s catalogue ; and "A sea-piece, with a vessel that carried King Charles to Holland; by Vandeveldt," in Queen Anne's catalogue.

After the battle of Worcester, Charles, after many hairbreadth escapes, at length arrived, on the 15th of October, 1651, at "The George Inn," at Brighton, since known as "King Charles's Head." After having had supper, he and his companions went to bed, but got up at two o'clock and went on board a small vessel which had been engaged for them. "When the skipper saw him he was a little daunted, for he presently knew him, having seen him divers times before ; but having somewhat collected himself, he said, since he had undertaken so good a work, he was resolved to venture hanging rather than not perform it." They cleared out of port at eight in the morning, and after coasting for some hours to remove suspicion, stood directly towards the coast of France, where they disembarked on October 16th.

During the voyage the King sat principally on the deck ; and it is related that one of the sailors, ignorant of his rank, kept puffing tobacco-smoke in the King's face, and when told to desist, retorted, "A cat may look at a king."

897 A River Scene (340) SWAINE.

On the right is seen the bank with an old village church ; to the left is a lugger ; and in the centre a small boat in which two men are drawing up a net.

898 The Day after the Battle of Trafalgar (1057) HUGGINS.

It represents the storm which separated the squadron the day after the battle. On the right is a dismantled vessel rolling over ; on the left is the "Victory." On canvas, 8 ft. high, by 10 ft. wide.

899 Battle of Trafalgar—Close of the Action (1058) HUGGINS.

In the centre is a large vessel (? the "Victory") with rigging much shot away and torn. Others are seen behind in action.

These are two of three pictures, painted for William IV. ; the third is now at St. James's Palace. (*Royal Catalogue*.) In this room there are some relics of the mast of the "Victory." Any note on Trafalgar would be superfluous.

900 A Sea Fight (1061) VANDEVELDE.

In the centre foreground are two English vessels firing at a Dutch vessel more to the left. Dutch vessels are firing behind. On canvas, 4 ft. 3 in. high, by 6 ft. wide. In the lower left-hand corner is a plan of the action.

901 Sea Fight—A Man-of-War attacked by Boats (226) . . . MONAMY.

The vessel is surrounded by boats, and is responding to their musketry by a fierce cannonade. 3 ft. 4 in. high, by 4 ft. 2 in. wide.

902 Sea Fight in a Harbour—The Attack (1065) . VANDEVELDE.

On the right is the British fleet ranged in a semicircle attacking the Dutch in harbour. Hills form the background. Signed on the back.

This is one of a series of five pieces by Vandeveldt.

- 903 Equipment of the English Fleet in 1790 (1033) ELLIOT.
Three full-rigged men-of-war and others partially rigged are in front ; beyond is a port. In front is a label :—" *To the Earl of Chatham this view of the expeditious equipment of the British Fleet in 1790 is dedicated.*"
- 904 Battle of Camperdown—Close of the Action (1064) . J. T. SERRES.
In the centre is a British flag-ship, shown at the end of a long line of vessels. On the right is one of the enemy on fire, to which boats are hastening. On the left is a ship with the name "WASSANAER."
- 905 His Majesty's Yacht in Portsmouth Harbour (1035) . J. T. SERRES.
She has twenty-six guns, and lies across the picture ; other craft are to the right and left. Behind is seen Portsmouth. Signed "*J. T. Serres, 1820.*"
- 906 Two Dutch River Scenes (1069, 1070) J. D. SCHALCK ?
On the bank to the left are trees, and a church and windmills. In the right foreground is a fishing boat with a man gathering up tackle.
A village is seen on the left bank, amid trees ; fishing boats are on the river. Each on wood, 1 ft. 7 in. high, by 2 ft. 7 in. wide.
- 907 Commencement of an Action between two Fleets (1071) PARCELLES.
On the left is a line of ships in action ; and on the right another line of ships ; a vessel passes up the centre between them. A vessel is sinking on the right.
- 908 Destruction of the French Vessels "Soleil Royal," "Admirable," and "Conquerant," by fire-ships and boats under the command of Vice-Admirals Delaval and Rooke in Cherbourg Harbour at the close of the Battle of La Hogue, May 23rd, 1692 (1073) . . . unnamed.
In the centre are two large vessels burning, with fire-ships alongside of them. On the right two others are also burning ; on the left are some English ships.
- 908^a Destruction of Seven French Vessels the day after the Battle of La Hogue (1072) unnamed.
In the centre to the right is a ship just blown up ; the sea around is strewn with burning floating pieces ; other ships further off are also on fire. On canvas, 3 ft. 3 in. high, by 4 ft. 9 in. wide.
- 909 Sea Fight in a Harbour—Sunset (1074) . . . VANDEVELDE.
On the right is the action enveloped in the smoke of cannon and burning ships ; the fort is firing ; the sun is setting behind the hills. Signed behind :—" *William Van de Velde Ao. 1675.*"
As peace with Holland was signed in February, 1674, the battle represented in this picture, which is one of a series of five pieces apparently all relating to the same, is perhaps that fought at Solebay on May 28th, 1672, which Vandevælde attended in a small boat by order of the Duke of York. (See George II.'s Private Chamber.)
- 910 Sea Fight in a Harbour—Midday (1075) . . . VANDEVELDE.
On the right is the English fleet in action with a fort and some of the Dutch vessels ; two ships are burning.

911 Sea Fight in a Harbour—Night (1076) . . . VANDEVELDE.

All the ships but one are on fire; several boats are coming to their assistance. The fort is still firing. The moon is rising on the right.

912 Sea Fight in a Harbour—The Morning (1077) . VANDEVELDE.

In the centre are six large men-of-war drawn up in line of battle in the form of a crescent, and firing at another fleet. A fort is on the right opening fire; the enemy's fleet is in the back to the left. Signed behind with the painter's brush:—"Willem Van de Veld, A. 1675."

913 Sea Piece (1078) BROOKING.

On the right is an English frigate bearing away; on the left one coming in. A fair specimen of this good marine painter.

914 View on the Thames—Greenwich Hospital (1079) . . . JAMES.

The view is taken eastward, and shows Greenwich Hospital on the left, and the church to the right.

915 A Small Sea-Piece (1080) P. MONAMY.

In the centre, towards the left, is an English man-of-war firing a salute; other smaller craft are to the right and left. 1 ft. 8 in. high, by 2 ft. 11 in. wide.

This is an excellent specimen of Peter Monamy, an imitator, and probably pupil, of the Vandeveldes. Though much cracked, it is beautifully painted, "showing a fine quality of texture, with great precision of touch; the calm plane of the ocean level receding into the extreme distance, without that set scenic effect of passing cloud-shadows, which even the best masters have used to obtain the appearance of recession and distance; this work well deserves notice, and might puzzle the best painters of such subjects to rival."—(Redgrave's *Century of Painters*.)

916 Unassigned.**917 Unassigned.****918 The Thames from the Hill above Greenwich (1016) . . . DANCKERS.**

To the left is the observatory rising high up. Below is Greenwich and the Hospital, and the river winding round the "Isle of Dogs," and London seen in the distance. Though hitherto unnamed, this is doubtless:—"The Landscape of Greenwich, the prospect to London; by Danckers," in James II.'s catalogue, No. 195. (*Royal Catalogue*.)

919 View of the Horse Guards from St. James's Park (1022) . . . JAMES.

The buildings of the Horse Guards are seen on the right, and in the centre distance, Westminster.

920 View on the Thames—The Tower of London (1024) . . . unnamed.

The river is seen in front, and behind the whole of the buildings of the Tower.

921 View on the Thames—Old Somerset House and Temple Gardens (1023) JAMES.

The north bank of the Thames is seen, looking eastward, from about the position of the middle of the present Waterloo bridge. On the extreme left is old Somerset House, with its landing-stairs, next comes the Temple, and in the distance St. Paul's. Behind are seen the spires of St. Mary-le-Strand, St. Clement Danes, St. Bride's, Fleet Street, &c. On canvas, 2 ft. high, by 3 ft. 8 in. wide.

- 922 View on the Thames—Temple Gardens (1026) unnamed.
In the foreground are many boats and barges ; on the stern of a barge in the right-hand corner of the picture is :—" 17 A. R. 03." (Anna Regina, 1703?)
- 923 View on the Thames—The Savoy, the Temple, &c. (1031) . JAMES.
On the left is the old Savoy Palace with its curious chequered brickwork ; more in the middle old Somerset House, the Temple, &c. On the right is seen a portion of the south bank of the Thames.
- 924 A Man-of-War going out to Sea (1034) unnamed.
She is crossing the picture to the left, following another going into the picture.
- 925 View on the Thames — The Adelphi, Whitehall, and Westminster (1032) JAMES.
The view is of the north bank looking westward, and shows, on the right, Inigo Jones' water-gate ; next the octagonal tower of the waterworks, then Whitehall, and beyond, Westminster Abbey and the old bridge.
- 926-933 Cartoons in Henry VIII.'s Presence Chamber . CARLO CIGNANI.
- 934 The Dockyard at Deptford (1000) R. PATON.
Greenwich is seen in the background ; the dock buildings on the right ; and on the left various ships, one firing a salute.
This and the four following pieces of dockyards were painted by Paton about a hundred years ago. They are each on canvas, 3 ft. 4 in. high, by 4 ft. 10 in. wide.
- 935 The Dockyard at Portsmouth (1051) R. PATON.
On the left is a large vessel about to be launched ; the dock buildings are behind.
- 936 The Dockyard at Sheerness (1055) R. PATON.
The dock is on the left, terminated by a fort in the centre of the picture. On the left are a large man-of-war and a disabled ship towed by a barque.
- 937 The Dockyard at Chatham (1062) R. PATON.
The dock is on rising ground to the right ; on the left is seen the Medway. Various ships are on the river.
- 938 The Dockyard at Woolwich (1066) R. PATON.
Woolwich church is seen in the centre background ; the dock buildings are on the right.
- 939 Cupid lying Asleep (1107) unnamed.
This picture has been recently restored and hung up within the last three months. We recognize it in Charles I.'s catalogue among "The utterly ruined and spoiled pieces, of quicksilver defaced, which came from Mantua, in store at Whitehall in the passage-room between the Banqueting house and privy lodgings," page 168, and described as :—"A cupid with wings, upon a board, sitting asleep, leaning upon his left hand." By his side are his quiver and an arrow. The background is very dark. On canvas, transferred from wood, 3 ft. high, by 4 ft. 2 in. wide.
"I think this is a repetition of a picture belonging to Mr. Evelyn of Wotton, and there called a Guido."—(*Royal Catalogue.*)

- 940 A Woman struggling (1123) unnamed.

In the centre is a woman attempting to escape from a man, who is seen on the right with his back turned. He is attired in a buff jerkin, with a sword by his side, red sleeves, steel corset, and a large hat with feathers. His right hand holds a large key or thumb-screw behind his back; his left has hold of the woman round the waist. Another man is on the left side, apparently protecting her. On canvas, 4 ft. 8 in. high, by 6 ft. wide.

What is the subject of this picture? It has been recently restored.

- 941 **Psyche on the Rock** (1127) POLIDORE DA CARAVAGGIO.

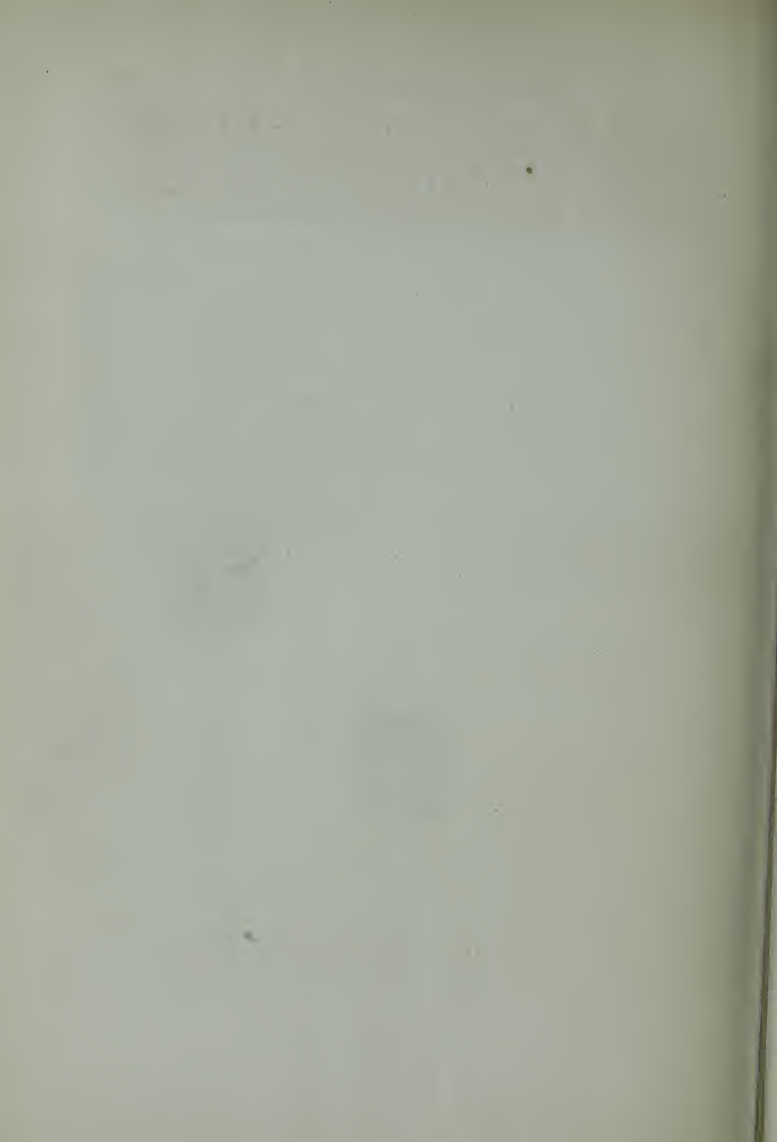
Psyche is chained to the rock on the left; above her is a figure hovering in the air. Two crowned figures, probably her father and mother, who exposed her on the rock, are being rowed in a boat to shore, and turn round to look at her. On the right on the bank are two male figures awaiting their landing; one of them holding a horse. On canvas, transferred from wood, 2 ft. 10 in. high, by 5 ft. 4 in. wide.

This picture was found in the stores not long ago, and has been restored and hung up within the last few months. On the back was Charles I.'s brand, and it is, no doubt, therefore, the "other piece of Polidore containing some eight figures, wherein one lying along bringing a horse down a hill to the shore; being the eleventh piece of the number 23 Italian-collection pieces which the King bought of Frosley. Done by Polidore, being the ninth and last piece of the said Polidore, done in fresco," in Charles I.'s catalogue. At the Commonwealth the same piece, "The story of Psyche in it, being fresco," was sold to Mr. Jackson for £40.

- 942 **The Birth of Jupiter** (1114) after G. ROMANO.

A bad copy of No. 291.







Alphabetical List of Painters, with their Dates, Schools, and Catalogue numbers of their Pictures in the Hampton Court Collection.

The Numbers of Copies and doubtful Pictures are put between brackets.



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Baroccio, Federigo, 1528—1612. *Roman.* 696.
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 - Dahl, Michael, 1656—1743. *English.* 845.
 - Dance, afterwards Sir Nathaniel Holland, 1734—1811. *English.* 34, 374.
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508	59	546		584	641	622	416	660	747	698	333	735	498
509	137	547	778	585	742	623	834	661	626	699		736	356
510	340	548	396	586	768	624	828	662	646	700	670	737	492
511	216	549	829	587	365	625	514	663	434	701	172	738	491
512		550	779	588	707	626		664	759	702	223	739	494
513	559	551	377	589	388	627		665	822	703	794	740	495
514	763	552	161	590	405	628	839	666	549	704	470	741	210
515	337	553	174	591	764	629	488	667	560	705	448	742	497
516	413	554	144	592	430	630	76	668	654	706	115	743	500
517	339	555	513	593	327	631	139	669	551	707	262	744	499
518		556	127	594	35	632	79	670	212	708	440	745	435
519	558	557	697	595	36	633	847	671	454	709	466	746	254

747	352	785	552	823	544	861	233	899	808	935	749	973	587
748	501	786	672	824	545	862	791	900	761	936	363		740
749	261	787	524	825	684	863	266	901	793	937	804	974	181
750	503	788	145	826	547	864	16	902	858	938	813	975	171
751	504	789	795	827		865	24	903	805	939	406	976	34
752	505	790	525	828	553	866	706	904	757	940	748	977	848
753	506	791	526	829		867	713	905	158	941	753	978	842
754		792		830	183*	868	705	906	574	942	807	979	850
755		793		831	554	869	714	907	512	943	854	980	420
756		794		832	555	870	376	908	582	944	375	981	234
757		795	527	833	556	871		909		945	426	982	744
758		796	284	834	351	872	368	910	831	946	41	983	678
759		797	232	835	557	873	797	911	872	947	824	984	417
760		798	464	836		874		912	583	948	280	985	410
761		799	532	837		875	791	913		949	401	986	429
762		800		838		876		913*	575	950	358	987	864
763		801	533	839		877		914	708	951	360	988	865
764		802		840		878	791	915	577	952	387	989	609
765	451	803	534	841		879		916	344	953	411	990	863
766	431	804		842		880		917	517	954	855	991	873
767	508	805	535	843	772	881		918	799	955	418	992	607
768	509	806		844	773	882	852	919	802	956	823	993	874
769	510	807	536	845		883	80	920	832	957	846	994	871
770		808		846	780	884	845	921	800	958	809	995	588
771	490	809	537	847	369	885	830	922	801	959	704	996	89
772	78	810		848	384	886	54	923	348	960	359	997	686
773	173	811	538	849	781	887	371	924	806	961	355	998	866
774	298	812		850	782	888	374	925	422	962	256	999	
775	695	813	540	851	783	889	367	926	777	963	579	1000	
776	516	814		852	784	890	373		775	964	122	1001	889
777		815	541	853	408	891	364	927	511	965	821	1002	867
778	515	816		854		892	798	928	796	966	816	1003	
779	31	817	542	855	785	893	826	929		967	815	1004	
780	346	818		856	258	894	425	930		968	338	1005	
781	328	819	543	857	788	895	424	931		969	857	1006	
782	521	820		858	787	896	119	932	810	970	819	1007	
783	522	821	544	859	141	897	74	933	811	971	136	1008	
784	523	822		860	790	898	960	934	675	972	862	1009	

1010	1029	1048	1067	1086	124	1105	1123
1011	1030	1049	1068	1087	159	1106	1124
1012	1031 923	1050 888	1069	1088		1107	1125
1013	1032 925	1051	1070	1089	650	1108	1126
1014	1033 963	1052 7	1071 907	1090		1109	1127
1015	1034 924	1053 892	1072	1091		1110	1128
1016	1035 905	1054	1073	1092		1111	1129
1017	1036 876	1055	1074 909	1093		1112	1130 760
1018	1037 877	1056	1075 910	1094		1113	1131
1019	1038 878	1057 898	1076 911	1095		1114	1132
1020	1039 879	1058 899	1077 912	1096 446		1115 409	1133
1021	1040 880	1059	1078 913	1097 277		1116	1134
1022	1041 881	1060	1079 914	1098 689		1117	1135
1023	1042 882	1061 900	1080 915	1099		1118	1136
1024	1043 883	1062	1081 754	1100		1119	1137
1025	1044 884	1063 11	1082 745	1101		1120	1138
1026	1045 885	1064 904	1083 755	1102		1121 570	1139
1027	1046 886	1065 902	1084 296	1103		1122 305	1140
1028	1047 887	1066	1085 593	1104 239			



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